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KING KONG SPECIAL

ENTERPRISE



KONG THE BOOK

BY JAMES VAN HISE

In 1932 KING KONG was being filmed. The script had been written by Merian C. Cooper and it was then given to Belos W. Lovelace to adapt as a novel as part of the normal publicity procedures for a film. Although Edgar Wallace is given co-credit for the screenplay, he actually never wrote any of it as he contracted pneumonia and died just days before he was to begin work on the script. But Wallace had a contract and Merian C. Cooper had agreed to give Wallace credit on the film, praised him in fact, and thus he did.

The novel was published by Grosset & Dunlap in 1932 and unlike most Grosset & Dunlap books is much sought after today and commands a fairly steep price...when you can find one. More often than not those copies which do turn up are minus the dustjacket, thus reducing their attractiveness to the collector as well as taking a large chunk off of the value.

The novel was also serialized in ARGOSEY, the major market for adventure fiction of the time, probably just before the hardcover was released. Kong himself was not pictured on ARGOSEY, rather there was a painting of Fay Wray and Bruce Cabot looking fearfully at something off stage.

Oddly enough, the novel itself bares some marked differences from the film. It could be that Lovelace was given the first draft screenplay which contained things which were later changed at the time of filming. The first apparent difference is the name of Captain Englehorn's ship. In the film it is the Venture, which in the novel it's the Nautilus. The novel also contains those many scenes which we'd all heard had been conceived but never used. One was the scene on the log spanning the vast ravine where the men were menaced on one side by a Triceratops and on the other side by Kong, thus trapping them on the log while Kong shook them loose, one by one, to fall prey to, you guessed it, the spider-traps far below. Although in the book they are just referred to as spiders. Something else which the book reveals about what must have been the first draft screenplay is that Kong's escape in New York was originally planned to be much briefer than was finally decided upon as the book lacks Kong's encounter with the brain, his attack on a pedestrian as well as his mistaking another girl for Ann before he finally finds her. But in most other respects the book is the same and is a very well written, gripping adventure.

In 1965 the book was reprinted for the first time in 33 years. It appeared in paperback with a fine cover painting which fully captured the mood although now even that paperback is hard to find.



KONG THE COMIC

BY JAMES VAN HISE

In the summer of 1968, just three years after the novelization first saw print in paperback, Western Publishing Company (Gold Key) released a sixty-eight page color comic book adaptation for twenty-five cents. It had no ads in it as all the covers featured artwork. This comic is a sad reminder of the speed at which inflation has taken its toll on the newsstand comic as it was only published eight years ago and yet today we get less than a third as much for a nickel more.

The interior art is by Gold Key's regular staff artist Alberto Giallotti who most recently was the artist of their STAR TREK comic. Giallotti does his drawing from his home in Rome, Italy and sends it to Gold Key in the U.S. Although Giallotti supposedly does



a lot of research there was little evident on this book. None of the dinosaurs which Kong battles or which appeared in the film look much like themselves in the comic. Kong himself looks like an ordinary ape, just larger. And even worse, none of the characters look anything like they did in the film. One has doubts as to whether Giallotti ever saw the film for these as well as many other reasons. The layout of the scenes are obviously from scratch as none are influenced by the fine direction of the film. One must assume from all of these indicators that although the idea for the comic was conceived due to the everpresent popularity of this classic motion picture, all Gold Key had the rights to adapt was the novelization which Merian C. Cooper held the rights to according to the copyright information in the paperback. This is further proven by the copyright by Merian C. Cooper present on the cover of the comic. Thus although Gold Key may have wanted the movie, all they could get was the book minus the rights to reproduce the actor's likeness.

As far as an adaptation of the book goes it is adequate although being an average comic of the sixties it lacks the deeper characterizations the film gave us. Although the story is good, and the art adequate, it is still missing the Kong magic which an artist of greater talents than Giallotti (of which there are many) could have given it. If this were a review in "Orbit" I'd rate it a "5".



THE MOVIE

Forty-three years. That's how long it's been since KING KONG was first released and it has become a cinema classic which has ridden an undiminished wave of popularity. But why? What is there about this film that still makes it work after so many years while other acknowledged classics released in the same period, such as the original DRACULA and FRANKENSTEIN, while still containing elements which can be appreciated, tend to show their age and cannot quite captivate audiences the way KING KONG still can and does.

The key ingredient of course, which is comprised of every element that enters into the film, is the atmosphere. There are many factors which heighten and sustain this, not the least of which is the brilliant musical score by Max Steiner. Steiner scored many of the soundtracks of Hollywood's most memorable films of the thirties and forties, and yet KING KONG stands apart—most in the memory of his fans. The reason for this is that like all good film scores it was written not just to underscore the film, but to mesh with it and become inextricably a part of the cinematic entity. Kong reacts and the music rumbles. Kong strides and the music rolls along with him becoming the sound of his footsteps in the antediluvian mist. When the Venture's landing party confronts the native chief, each of the savage warrior's steps is a dramatic chord, ending only when he halts. Everything about the music permeates the film until we can't imagine KING KONG without it. This was the genius of Max Steiner.

But this was the audio atmosphere. It needed to combine with the visual to breathe life into the film. The visual was provided by the greatest stop-motion master of all time, Willis O'Brien. O'Brien is well known by many for his fine animation of the models crafted by Marcel Delgado and what he accomplished in that film, especially in the battle of Kong versus the Tyrannosaur, is without peer even today. That may seem like a strong statement in light of the work of Ray Harryhausen and Jim Danforth and this is not to diminish that gigantic talents in the least, but the next time you watch the Kong-Tyrannosaur fight, ask yourself, have you ever seen any other single stop-motion sequence in a film which is that ambitious and that spectacular?

But what I was getting at which few people are aware of are the superb matte paintings done by O'Brien for

THE THREE
MAJOR MEMBERS
OF

Kong's Cast:

BRUCE CABOT
FAY WRAY &
ROBERT
ARM-
STRONG





the film. Much of the background scenes on the island, including the initial view of the island in the film when the Venture anchors, are merely accomplished via paint on glass. Many of the background scenes on the island achieve that proper claustrophobic jungle feel because they are paintings, albeit clever ones. Much of the jungle effects were achieved by using these paintings back to back for a foreground, middle ground and background. They were painted on glass to allow light to be played on and through them for varying effects. Thus Kong's jungle was no more real than Kong himself.

Even Kong's stop-motion produced character and unique characteristics, some of it were purely a product of the time. One of these was his bristling fur. Despite the high level of expertise of animation in the film, stop-motion work was still pretty much in its infancy. One thing which could not be gotten around at the time was the type of fur used on the Kong models (and there were several as they tended to wear out from use). The bristling fur evident on Kong in the film is a result of his being handled in between each exposure for position changes. A hand touching his fur would alter its position for each shot, thus the strange effect on screen.

The realism of Kong is further heightened in the film via the use of the full scale head. This head was itself as tall as a man and when viewed full screen with a sturbman operating it from the inside the effect is downright chilling! This was not done too often in the film, only five times perhaps (twice during the violent censored scenes and best of all when Kong first makes his appearance). These scenes heightened the drama served up by stop-motion work and tended to be genuinely hair

raising! Especially when viewed on the big screen this is true but I've still noticed my spine prickling even when seeing this on the shrunken tv screen. As broad as the scope of Kong is, it is not seriously diminished by the tv screen size.

Some of KONG's long lasting effectiveness is maintained by the small touches in the film; the little bits of business and dialogue which sometimes border so close on the inaudible that they are overlooked when it's broadcast on tv. One scene such as this takes place when Dashi and his party have just started out on the trail of Kong across Skull Island. Dashi is heard to order, "Stay close behind me men!" to which one of the crew responds in barely audible tones, "You couldn't lose me now!"

Another example of this is quite audible but is seldom noticed and yet when this scene is approaching and I point out to people to watch and listen for this, it seldom fails to elicit a chuckle. Oddly enough, this is the scene when Kong is pitching the crew off the log bridge. All of them scream as they fall into the ravine, but when the last man falls, his long scream ends rather abruptly in what sounds like a startled "oof" sound. It's totally different from the others and when I listened to closely sounds like he was screaming and then suddenly stopped into something.

What the film revolves around just as much as Kong are the other members of this unique cast of characters, specifically Fay Wray, Robert Armstrong and Bruce Cabot. Despite the countless films which Kong spawned, either directly or indirectly, these people still come across as fresh and original, un-

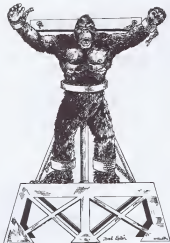
A black and white movie poster for the 1933 film 'King Kong'. At the top, a large, detailed illustration of King Kong's face with a wide, toothy grin dominates the upper half. Below the face, the title 'KING KONG' is written in large, bold, white letters with black outlines, slanted upwards from left to right. In the background, a woman is seen clinging to the side of the giant ape. At the bottom left, a group of people in 1930s attire are shown in a state of panic and flight. The overall background is dark and textured, suggesting a jungle or cityscape at night.

KING KONG

with
FAY WRAY....
ROBERT ARMSTRONG
BRUCE CABOT
A COOPER-SCHNEIDERBACK
PRODUCTION

BY
EDGAR WALLACE
AND MARYASTA COOPER

RKO
Radio
Picture
THEATRE
DAVID L. SEYMOUR
Executive Producer



like the typecasting rampant in the many imitators, including SON OF KONG. The key movie girl story of Jack Driscoll and Ann Darrow is obvious and even at times a bit embarrassingly so, and yet this is all part of the film's deathless charm. This includes the often overly theatrical acting styles of the time much evidenced by Fay Wray and Robert Armstrong in the scenes in which they are seemingly caught up in what they are saying. Who could ever forget Robert Armstrong's excited delivery of the line, "It's money and adventure and fame, the thrill of a lifetime on a long sea voyage that begins at 6:00 tomorrow morning!" In a film done today such a scene would not be accepted by audiences, but with all the ambles of Kong it is not only accepted, but it works. These three, the two actors and the actress, are more closely identified with KONG than with any other role they ever played. Even when Robert Armstrong played a feature role in NIGHT JOE (1936) in 1938, fifteen years after KONG, it was really the return of Carl Osofsky as the fast talking showman who's played in a more satirical vein this time. It happens very rarely that actors are matched so closely with roles one would swear they were born to play.

Kong is an original. One could almost call it a labor of love on the part of many of the technicians as many of the scenes had more work done and small touches added than would have been historically necessary to just have a scene work. The amount of time and money invested in this film (around half a million dollars, a high price in 1933, especially considering what it would cost to duplicate today) is especially surprising in light of the fact that RKO was a failing studio at the time. If KONG had failed, as would have RKO. The smash success of KONG KONG pulled RKO out of their financial bind and made them a successful studio. One could say that KING KONG was responsible for producing another classic as it was

the successful RKO which several years later gave the young genius Orson Welles carte blanche in making CITIZEN KANE.

I can't help but feel that even if a remake of KONG is done successfully, that it can't help but be compared to the original, with the original always coming out in front. As I stated before I feel that the Kong-Tyrannosaurus fight sequence is the single most impressive and spectacular stop-motion battle ever filmed as it achieves drama and gut crunching realism even beyond Harryhausen's brilliant skeleton fight sequence in JASON AND THE ARGOS-NAUTS. Audiences today are still captivated by it. Granted, those monsters may have moved rather swiftly and surely for their size, but they moved well nonetheless. Murray Spivack's sound effects added much to this sequence by making the creatures sound gigantic. And can one ever forget the instant of genuine vertigo when Kong toppled the tree in which he'd placed Ann? It is all this and more which make KONG a classic.

KING KONG remains as one of those very few films which boundlessly unleashes the sense of wonder. Once infected by it, KONG is a sensation which one can never shake or outgrow.

JAMES VAN HUSE

King Kong

Film Recalled By Fay Wray

ATLANTA, Ga. (AP) — Thirty-eight years ago a Hollywood producer summoned winston actress Fay Wray to his office to tell her he had a role for her and the leading man would be the tallest, darkest man in town.

She was instantly excited. The leading man, she thought, could be one of two men—Clark Gable or Gary Cooper.

It turned out to be King Kong. "I should have known it would be something like that," said Miss Wray, smiling at the memory. "The producer, Merian C. Cooper, had a reputation as something of a practical joker."

MISS WRAY and Kong, as she affectionately calls the horror plotter's ape-star, are together again at the Atlanta International Film Festival where the film was to be viewed and studied today.

What was intended as Decey-someone escapism is now being viewed for its sociological implications. Some movie buffs sense continued the now-classic movie had something important to say about man's inhumanity to man—for what else could have driven a nice ape like Kong, with a nice girl like Miss Wray, to the top of the Empire State Building to wait at airplanes.

"I find it all very interesting," Miss Wray, veteran of

more than 100 movies, said in an interview. "A nice young man called me the other day and said he had seen the movie 47 times and, if I could comment, was prepared to write a meaningful account of its experience. Most puzzling."

Miss Wray, 62, and the mother of three children, knows of some King Kong buffs who have seen the movie more than 50 times. She has seen it four times, the last about seven years ago when she had been promised the screening of a war movie.

"SO MUCH distance and time separate me from the movie," she says, "that it is rather strange seeing it now. I don't really think it was a horror movie. Certainly it had sexual overtones, but Kong was really a beautiful person. The anomaly was one of tenderness, primitive concern."

King Kong actually was an 18-inch model of an ape which, through special photographic effects, was made to look gigantic.

Not long ago, Miss Wray came across one of the ape models used in the movie. She held it on her lap and, when she put it aside, said:

"It's really quite nice to have the upper hand with Kong after all these years."

Fay Wray: He Never Went Ape for Me

King Kong, the monster ape who terrified millions of see-ingsers, was nothing more than a little doll. He wasn't a real gorilla, and he certainly wasn't Carmen Nigro, according to the people who made the picture.

Nigro, a 31-year-old security guard for a Chicago insurance company, caused a stir among movie buffs when he told the Associated Press last month that he played the title role in the 1933 film.

"It was me in my gorilla suit up on top of the Empire State Building, clutching Fay Wray in one hand," said the man who would be King Kong.

Not true, according to Miss Wray, who insists Nigro was not the ape who fell in love with her.

"This man is an hallucinator and what he said is absolutely unfounded," the actress said yesterday through her lawyer.

Miss Wray said she knew of Nigro, who used the name Ken Zosdy when he played in a girl-and-gorilla act in the 1930s.

"Why, anyone who's seen his monkey suit," said Miss Wray, "would know it's no more like King Kong than Shirley Temple."

A spokesman for RKO Pictures, which made the film, agreed "no man played King Kong—absolutely not."

"It was all done with models and animation," the spokesman said.

Nigro, however, stuck to his claim. "I'm not going to argue with them," he said yesterday. "I was King Kong. I held an animated doll that was supposed to be Fay Wray. I don't care what they say."

The actual King Kong was a "20-inch-high aluminum figure covered with rubber and rabbit fur," said Orville Goldner, a technician who worked on the film's scenery and is co-author of a book on the movie. The doll, he said, was built by a man named Marcel Delgado.

Scenes showing the entire ape were made with the miniature, Goldner said. A full-size head, arm and hand were used in a few scenes.

Joe Porter, the assistant to the film's director, Marlow O. Cooper, called Nigro's claim "a dastardly lie."

"I'm amazed anyone could make such a ridiculous statement," she said.

Miss Porter, who remembers "being on and off the set every day," said she herself once stood in King Kong's hand. "They tried it out on me before they put Fay Wray in it."



GURBY

King Kong was not played by actor, film fan says

While *The Star's* page one paste-up photo of a King Kong on the CN Tower may have been an April's Fool Day joke, there is absolutely no excuse for Frank Rasky's story claiming that a 71-year-old security guard named Carmen Nigro played Kong in the 1933 film classic.

There never was any man in an ape suit used in any capacity whatsoever in the famous Merian C. Cooper, Ernest B. Schoedsack production for RKO.

I am, frankly surprised *The Star* would print such a blatant claim as Nigro's, even if as one suspects the story was a piece of press agency flackery to boost interest in Paramount's remake.

Kong was "played" by some six

35-inch-high puppets constructed by Marcel Delgado of foam rubber and rabbit fur over elaborately articulated metal structures. These were animated frame by frame in stop-motion photography by the late, great Willis O'Brien aided by such helpers as "Beet" Gibson. There was also a full size mechanical bust and head of Kong and a life-size hand which clutched actress Fay Wray for close ups.

Now despite the fact that we have no less than three brilliant animators capable of recreating Willis O'Brien's Kong, in the personae of Ray Harryhausen, Jim Denton and David Allen, Paramount is using a mechanical monster and three men in ape suits and Univer-

sail is using one man in an ape suit for its remake.

But there never was a man in an ape suit playing the original Kong.

JOHN MATTHEW

Toronto

(Editor's note: While acknowledging the role of photographically animated puppets in *King Kong*, Frank Rasky credits Nigro's story that he played the mummy ape in close-up scenes.)

Animated model was the real King Kong

The article on Carmen Nigro, the man who claims to have played King Kong, was pure garbage!

Kong was an articulated model 18 inches in height, constructed of a

movable steel skeleton padded with pliable rubber, covered with rabbit fur, and animated by the late Willis H. O'Brien.

As for Dino De Laurentiis' remake of the film, the only way screen makeup can mislead the audience is debated (most notably in 2001: A Space Odyssey) is having the performer wearing the costume, the same height in relation to an actual gorilla.

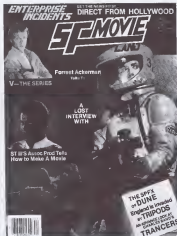
Yet, having men in ape-suits blown up to 50-foot proportions (as is evident in Japanese quackery) has proven a failure, and this disaster will ultimately reflect on the remake of the classic film which relied on model animation to enhance its leading role.

SCOTT B. McRAE
Willowdale



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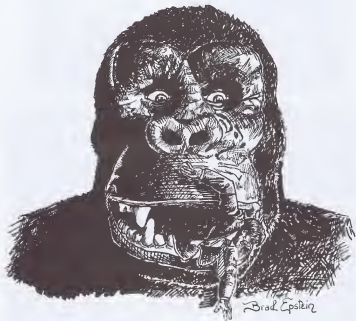
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KONG

UNCENSORED!



BY JAMES VAN HISE

When one speaks of the uncensored KING, many people think of many different things due to the many stories which have gone around. When an uncensored print of KING is shown somewhere, someone invariably asks "Is the Spider-Crab scene in it?" No, the Spider-Crab scene is not in the uncensored KING because that scene, along with many others, were edited out of the film before it was released as a matter of course in trying to make the film as fast paced as possible.

The uncensored version refers to KING as it was when originally released in 1933. The censoring was done in 1938 when the film was rereleased. The censoring which amounted to only three minutes (yet three memorable minutes they are) was ordered by the Hays Office in keeping with the stricter censorship code which had been enacted in 1934.

The first censored scene involved the attack of the Brontosaurus (the plant eater who didn't know he was a plant eater) on the raft. In the original the Brontosaurus bit five men to death, whereas the trimmed version only had him do it three. Next was the most famous sequence; Kong tearing off bits of Fay Wray's clothes, tickling her, and then snuffing his fingers. The scene was deemed to racy and excised entirely. The next set of censored scenes came out of the attack on the native village sequence when Kong batters down a scaffolding covered with spearmen, stepping on two natives and crushing them into the ground (in close-up yet!) and picking up natives and biting them to death (also in close-up). The next censored scene came directly after Kong's escape in New York when he picks up a pedestrian and bits him to death (again in close-up as illustrated on the title page of this article). The final censored scene took place during Kong's search for Ann Darrow. Kong first climbed the wrong building and pulled the wrong woman from her bed. Kong held her high above the street examining her and when he realized his mistake he dropped her sixty stories to her death, her screams mingling with the fire sirens as she plummeted from view. These are the only scenes which were ever actually censored from the film. The other scenes often discussed were in many cases filmed but not retained in the final release print for reasons of running time and pacing. These scenes were thus never officially in the film (such as the censored scenes were).

These other scenes which I'm speaking of are lost most notably by the Spider-Crab sequence. This sequence, like many others, was filmed but wound up on the cutting room floor. The preliminary drawing and a still from the final filmed sequence appear on the opposite page and I'll discuss that in more detail in a moment.

But getting back to those actual three minutes of censored scenes themselves. Although it may seem like a miracle, and perhaps it is, those scenes were not replaced in KING until thirty-two years later, in 1970. Some sources insist it was 1971 but I have the best of evidence for claiming it was 1970 as I saw a completely uncensored print in 1970 at Oklahoma City's "Museum 70". This is former etched in my mind as not only was it the first comic/fantasy/SF convention of any kind I had ever attended, but it was also the first time I had seen KING KING in eight years! I had only recently moved from near Buffalo, New York where KING had not been shown since I was twelve years old. I was very excited thus at not just seeing KING uncensored, but at seeing KING! Memory had not exaggerated its greatness as in fact it was even better than I had remembered it. That night in a darkened film room in June of 1970 remains as one of the most exciting of my life and only someone who had been denied KING for so many years and then seen it once more in such a manner can appreciate the seriousness of that statement.

Up until the censored footage was found and reinstated in the print, those scenes were considered lost forever as it took fourteen years to find them. In 1956, RKO announced that it was going to place those scenes removed in 1938 back into the print. Only they couldn't find those scenes. They were not present in the studio

vaults, nor could they find a European print wherein the scenes had never been removed. The scenes were found by a collector in an attic in Philadelphia and given to Janus Films (who now owned the rights to the original KING) and the footage was replaced in their prints.

But to return to the endlessly discussed Spider-Crab sequence. It was definitely filmed but as copies of that footage can be found anywhere, not even among the personal effects of Willis O'Brien which were carefully searched for things of this nature following his death. But this does not mean that we don't know a great deal about this footage. It was removed from the rough cut because Merian C. Cooper believed it "Stopped the Show", that it held up the action and diverted the audience's attention from the main story, that of Fay Wray. This Spider-Crab sequence also had the men trapped on the log by Kong on one side and a Triceratops on the other. Even though this footage is not available for us to inspect to see what we were denied, we can still find out what was there but consulting the novelization which was based on the original screenplay. This sequence in the novel is described as follows:

To Kong all moving beings in his vision were enemies, the men one the log as much as the beast behind it. He roared and beat his breast again. One of the great hand-like feet reached out as though he meant to attack at close quarters. At that moment a madman's plunge of the Triceratops brought the beast jarringly against its end of the bridge. The men in the center clung frenziedly. The beast-god gave his own end of the log an experimental shove, and when the men cried out and clung to the bark, to one another, he began to chatter.

Two of the men lost their holds. One grappled nimbly at the face of a prone comrade and left bloody finger marks as he went whirling down into the decaying slat at the bottom. He had no more than struck when the lizard flashed upon him. The second man did not die in the fall. He was not even unconscious. He landed feet first, sinking immediately to his waistline in the mud, and screamed hoarsely as not one but half a dozen of the giant spiders crawled over him.

Kong lifted the log and jerked it again. Another man fell, gey for a new outpouring of spiders. Another jerk, and the octopus-insect, along with a score of companions, began to fight against the spiders and the lizards for the booty. Only one man was left on the log and he clung desperately. Kong jerked but could not shake him loose. Nor could all the despairing efforts of Griswold and Denham, all their shouts, all their rocks, turn the beast-god from his purpose. The clinging was stretched. Kong glowered down upon him and in a calculated exasperation swung the log far sideways and dropped it. The man caught on the very edge of the ravine and then slipped slowly off to drop like a battering ram upon the insects at their feet below.

The book also went on to describe a spider climbing up the vine to menace Griswold! Instead of the lizard in the film.

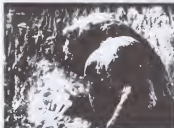
Again, this was never in the film when it was released, is presumably lost forever, and is not and was never considered one of the censored scenes when referring to the "complete, uncensored KING KING".

Other scenes filmed but not used included Ann Darrow's and Jack Driscoll's journey down river to escape Kong while Kong climbs down Skull Mountain roaring with rage.

Not all of the scenes lost were so deadly serious. During Kong's rampage in New York there was a scene where Kong's monstrous face suddenly appearing at a window breaks up a poker game. And there were others still!

This then is the whole story behind what is and isn't considered a censored scene from KING, and what does and doesn't exist. So all other stories to the contrary, the prints of KING which exist now have all the same scenes as the prints originally released in 1933, even if there was a thirty-two year gap.



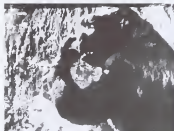


KONG ADMIRING HIS BRIDE



FAY WITH CLOTHES IN DISARRAY

AFTER TOCKLING HER, KONG SHIFFS HIS FINGER.



KONG ATTACKING THE NATIVE VILLAGE



KONG CRUSHING NATIVE IN ONE OF THE MOST FAMOUS OF THE CENSORED SCENES.



KONG SCOOPS UP PEDESTRIAN





KONG BITES MAN TO DEATH...



THEN HURLS BODY AWAY.



KONG THINKS HE HAS FOUND ANN.



HE REACHES IN...



SCOOPS HER UP...



THEN DISCOVERS HIS MISTAKE AND DROPS
HER TO THE STREET FAR BELOW.

As Don Wright sees it...



"Let's face it lady, even if the smog lifts and they get
the lights back on, nobody wants to get involved any more"

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KING KONG: 1976, OR IS IT '77?

BY JAMES VAN HISE

Just over one year ago, Producer Dino De Laurentis took out a full page ad in *VARIETY* announcing his intention to do the first Hollywood remake of *KING KONG* and the dust kicked up by that announcement still hasn't settled. Universal Studios then announced that they too were planning a *KONG* remake and that they too had the rights to do so. What De Laurentis with Paramount Studios had was the rights to do a remake of the film as purchased from RKO while Universal had the screen rights to the original novelization. A prolonged court battle was decided in Paramount's favor stipulating that Universal could do a version providing it wasn't released until eighteen months after Paramount's. This did not sit well with Universal as they believed, and probably rightly so, that the market on *KONG* films would have been satiated by then (especially with Paramount already planning a sequel to their remake). Thus although Universal had discussed suspending the entire project following the court's decision, they have since changed their minds and have gone back to court and as recently as July were still trying to have the earlier ruling overturned.

Irregardless, Paramount's version, under producer Dino De Laurentis (whose recent films include such derivatives as *DEATHWISH* and *BUFFALO BILL AND THE INDIAN*) forges ahead with the primary filming with the actors already having been completed. The cast is headed by Jeff Bridges (in the role Bruce Cabot had in the original), Charles Brodin (in Robert Armstrong's role) and Jessica Lange reliving the part Fay Wray played. Needless to say, the cast is not impressive.

The cast Universal plans to go with, should production on their version ever begin, is decidedly more impressive but whether or not it is better is debatable. Universal's planned cast includes Paul Newman, Steve McQueen and Valerie Perrine.

Although Paramount originally announced that no stop-motion animation would be used in their remake, instead relying solely on a forty foot robot and blacks wearing apesuits, they have since changed their minds. One reason may be the problems they're having with their full scale model *KONG*. It weighs 3,000 pounds, cost two million dollars, and doesn't work properly. Supposedly the arms keep falling off. The original script for the remake contained no dinosaurs, just a giant snake which as actor in a *KONG* apesuit was supposed to fight. Jim Danforth, an animator whose work has been compared alongside that of Ray Harryhausen's, is under contract to Universal to do all the animating on their remake. Jim read Paramount's original version of their *KONG* remake script and said it was awful, nothing like *KONG* at all. Paramount has since announced that they are dropping some of the more sophomoric material from their script and are adding dinosaurs as well as stop motion animation. How much remains to be seen.

Although both the Universal and the Paramount versions planned to use men in ape suits, Universal had planned from the start to include dinosaurs and stopmotion work. It can be hoped that with the constant state of change undergoing the films, that one or both will abandon the idea of using costumed actors as the men in costumes can not help but be compared with the hopelessly shoddy Jap-

anese *KONG* sequels.

But despite everything, there is still one major difference in the planned remakes. Paramount plans to do an updated remake with Kong falling to his death from the World Trade Center in New York City while Universal's will remake the classic in period setting, that being 1933. Many people, myself included, cringe at the thought of seeing Kong shot off the World Trade Center by jets. It just reeks so of the Japanese trash it turns my stomach, not to mention the fact that it sounds like an obvious commercial rip-off. Interestingly enough, some people in New York have protested the change to the World Trade Center setting as Kong has traditionally been identified with the Empire State Building.

Another problem facing the Paramount version is that with all the changes and delays it may not make the promised X-Mas release date which both the studio and the producer have promised distributors. Personally, if it turns out the way it sounds, I'd rather they didn't release it at all.



Associated Press Wirephoto

King Kong comes back

Guardians hold back entry at New York's World Trade Center while promote covers body of King Kong with realistic mix of scum and vegetable coloring. King Kong, apesman with bonanza, dies again for his love of cooey girl in this final scene of remake of classic 1933 thriller.

King Kong Is Back in New York To Cash In on Wave of Ape Mania

By SIMON WINCHESTER
Los Angeles Courier Service

BEVERLY HILLS, Calif. — The good citizens of New York, whose lives are rarely threatened, will find something lying in their streets this week at which even they may express surprise. A gorilla, 35 feet from hairy head to hairy toe, is to be spread-eagle on the concrete plaza 1,000 feet below the top of the World Trade Center, and will stay there for about a week.

The gorilla will be very much dead — and, although technicians say you'd never know it, will be fashioned from aluminum and special orange-toned nylon. And it will, apart from its size, be no ordinary gorilla: it will be King Kong, Fay Wray in his monstrous right hand, vaulting New York in clamber up and down the Empire State Building. It is fitted to catch a new outbreak of Kong mania, third to grip America and all other civilized nations this coming Christmas.

A remake of the recent RKO film of King Kong is progressing here now, under the direction of the grizzled Dino De Laurentis — a small Italian gentleman with a penchant for violent films: "Death Wish," (about a man who kills strangers), "Upstick" (about a lady who kills rapists), "Three Days of the Condor" (about a spy who kills other spies) and "Serpico" (about a policeman who kills other policemen). Filming of King Kong began in Britain last January, and all the scenes that did not call for the appearance of the ape himself have now been completed. What happens in New York next week is the beginning of King's appearance on the sets.

"YOU JUST WOULD not believe what we have done," said Gordon Armstrong, publicist for the man he and about 20 film-bipped Neoplatonists call "Dino."

"We have spent \$2 million building a mechanical King Kong that is as realistic (it's wired). There are three things: a living Kong that is being built on the MGM set here; a 30-foot-long mechanical arm that is going to do all the grabbing of the Skunkin, and the dead Kong we are shipping to New York next week. We have ten tons of gorilla hair, full of pipes, wires and electronics. I tell you, it's just incredible."

For the time being the world is going to have to take Armstrong's word about the mechanical Kong, because De Laurentis is not letting anyone see it until August, when it is ready to start lumbering about and spearing young women and climbing up buildings. (Not the Empire State in spite of strong protests from that building's management, King Kong will scale the Trade Center, and then only a re-production, built in the studio.)



King Kong, Second Time Around
... Trade Center replaces Empire State

King Kong Revisited . . .

URBAN GORILLA: Paramount Pictures, remaking the famous 1933 film and launching one of the most expensive promotion campaigns in cinema history, is seeking permission from New York City to erect a 35-foot-high statue of King Kong on Times Square. The furry monument, clutching a woman in one paw and a helicopter in the other, would be built atop a 15-foot base on a Broadway traffic island and stay there for a year or so. Cost: \$250,000. The various agencies involved haven't completed their deliberations, but city officials apparently find the idea appealing. "In the past, when New York was very smooty, such a proposal would have been out of the question," said one. "But in the present crisis anything that will help give vitality, and excitement as welcome. It can't hurt." The film is scheduled for Christmas release.



KING KONG

"I CAN TELL you he really is amazing," said Armstrong. "His face can convert into expressions of rage — they have gullies and frowns inside him that will make him snarl and roar. His arms go up and down and he can beat his chest. He can do everything. It's just unbelievable."

At present, all Armstrong will say about the beast is that he is quite made "and in fact he is not really a king — not in a queen Kong for that matter. It is a sort of in-between Kong," and he is waiting for his fur and his moustache. "Hopefully, we will be able to keep him after the movie is finished. We will charge it about a bit and do a lot of Kong or something, I am sure."

All the preparations are going ahead for moving the dead Kong to New York. "He is just the same as the mechanical one except that he hasn't got any motors. And the bits he has on haven't any built; there wasn't much point in putting any hair on if all he does is lie on the floor."

Armstrong says he expects thousands of New Yorkers to turn up to look at the vast beast in its death throes "but the trouble is that we will have to use stairs for the film. If any of those guys see De Laurentis in the movie they will be sure to sue us for acting fees. People are like that up there, you know."









WILLIS O'BRIEN: THE MAN WHO LOVED DINOSAURS

by Eldon K. Everett

A hundred years ago, anybody showing a motion picture would have been taking a chance of being burned at the stake for witchcraft. There yet remains a kind of aura of black magic about the cinema; people dead decades ago walk and speak before our very eyes. Funny little cartoon animals spring to life from the printed page. Perhaps most remarkable is that dinosaurs and stellar monsters — never seen by human eyes — have been brought to life, by a shy wizard with a strange dream. His name was Willis O'Brien.

In 1914, the movies were still new and exciting. It seems hard to believe, but a book for boys called "The Young Mechanic," found in most public libraries, showed how to build a simple movie projector and camera. Wiggly-giggly glasses, reels made of wooden thread spools, studded with headless nails to pull the hand cranked film. Many a young chap of that innocent era built his own equipment, bought Kodak film at the local drug store, and tried his hand at "the flickers."

One such lad was a young man in San Francisco named Willis O'Brien. Looking at pictures of the prehistoric dinosaurs in books, extinct long before the arrival of man, he studied the animated cartoons of the day and learned how they were made. Each frame was a still picture, and each picture was moved slightly. Due to the fact that the eye sees these frames in quick succession, it seems to be a series of continuous action. But suppose you take a little tiny man, stand him in front of your camera, and move his arms and legs a little for each successive frame? Wouldn't he seem to be alive too?

Waterson Rothacker was a strikingly handsome young man in 1914, the president of the Rothacker Film Mfg. Co., a firm that made advertising films to be shown in theatres between the regular films. Somehow he heard about young O'Brien, and traced him down. O'Brien was up on the roof of a building in the California sunshine posing a miniature dinosaur and a hairy cavewoman made out of modeling clay. He had completed 75 feet of film and Rothacker was so impressed by the footage that he took O'Brien back to New York City with him.

This first film was completed and was titled *TWO DINOSAURS AND THE MISSING LINK*. Rothacker arranged with Edison to release a series of such films, commencing with this film which was retitled *TWO DINOSAURS AND THE MISSING LINK*. This was followed in 1916 by a clay-figure comedy called *MINORITY MINE*, and a toy automobile film called *DRIVEN BY A PLAYBOY*.

Each of these films was only a few minutes in length and Edison released them on the same reels with newsreels and travelogues. Each film was weeks in production, but they were received as ephemeral little



Kerrin C. Cooper, Willis O'Brien, Ray Gray and Ernest Schoedsack pose on a set from KING KONG

"brick-photography" novelties. O'Brien returned to his beloved dinosaurs with *CURIOUS PERS OF OUR ANCESTORS* and *A.P.O. 2,000,000 B.C.* Turning to other subjects, he produced other films for Edison: *IN THE VILLAIN'S POWER*, *MICKEY AND HIS GUNS*, *THE LION LEADS JUNGLE PICTURES*, and *ADRIAN'S RESUME*. His first film combining live-action with the stop-motion animation. He was constantly improving his processes, and Rothacker was bank-rolling him and sharing his profits.

Edison had agreed to accept a film a week for their educational "Conquest" series, but in 1918, Edison and other short-film companies found that they were unable to compete with the big-money features the public was then demanding, and Edison sold out to the Lincoln and Parker company.

At this point, a Major Herbert M. Dawley entered the picture. He visited O'Brien at the studio and showed him a "small book in which he had pasted a large number of exposures of the plastic dinosaur" (plastic at that time meant malleable). They entered into some kind of an agreement, and O'Brien began work on a film to be called *THE GIANT OF STEAM MOUNTAIN*. The completed film consisted of three different sequences of various

battling prehistoric animals. O'Brien was assisted by a Dr. Brown of the American Museum of Natural History in making the monsters as authentic as possible.

In the completed one-reeler, an old grandfather (played by Dawley), is reading a bedtime story to two small boys. This scene was played between the animated sequences as he was supposed to be telling the kids about prehistoric days. Dawley sold the film to the World Film Corporation in 1918-1919, who put on a terrific campaign for the short film, providing the exhibitors with lurid posters of battling creatures, and O'Brien and his patron, Rothacker, were very upset when the film was released credited to Dawley, with O'Brien's name nowhere in evidence.

Dawley's participation in the production of the film seems to have been limited. O'Brien had shot more than 3,000 feet of film, comparatively little of which was used in this film.

Rothacker saw how successful the World release had been, and decided to put O'Brien under exclusive contract himself. For the next few years, the animator did quite a bit of work on various advertising films. Then - in the mid-1920's - Warner's signed him to do all the special effects for a film version of Sir Arthur Conan Doyle's adventure classic, *THE LOSS OF RUDOLPH*.

This unique film was to be the story of an expedition to a lost plateau where dinosaurs and other prehistoric creatures still lived. The party was led by Wallace Beery. None memorable, however, was the hair-covered ape-man played by Ensigne "Duke" Montano. He had created this makeup in 1920 in a Marstal Neffan film called *DO AND GET IT*, the result (?!) of the world's first brain transplant, between a man and an ape.

Not only the small stop-motion models were used in this film. Huge, larger-than-life models of the creatures were also constructed, allowing cuts back and forth in scenes where the live actors were used. The film was a tremendous success, and O'Brien began work on another film which used the working title *CONQUEST*.

The completed film went through several story ideas, and was finally completed in 1923 when RKO released it as the legendary *THE MONSTER*. Some additional footage was used for a hurry-up sequel, *TOP OF THE MOUNTAIN*.

From the prehistoric creatures of *SKULL ISLAND*, O'Brien moved on to a new project for RKO. The film was to be titled *THE MONSTER*. Just as the then-current Buck Rogers comic strip adapted a hero from Lucky Lindberg, the new film's hero was to be a daring young tanned-headed flier who discovers a strange lost race, and going Kamp's battle with the bi-planes one better, the film was to climax with an attack on New York by giant birds (Rocs) and winged men (Marsians).

Shortly after beginning work on the film, however, tragedy struck. O'Brien's first marriage was strained from the beginning and when it finally broke up, his wife retained custody of his dearly-loved sons. In 1933 his wife contracted tuberculosis and cancer, while his eldest son was also stricken with TB. The boy went blind. Later that year, his wife, undoubtedly desperate and depressed, shot the two boys, ages 12 and 13, to death, and attempted suicide herself. O'Brien was shattered by the deaths.

Work on the film was stopped, never to be resumed. For all practical purposes, O'Brien's career may be said to have ended here. In 1935, RKO credited him as a member of the special effects team working on *THE LAST DAYS OF NOBLESSE*, but his contributions seem to have been minimal.

Little is known of O'Brien's private life, but around 1940 he returned to animation and began shooting a film about fifty-foot insects terrorizing the world. For some reason, this footage was never released until the 1990's when it was used to make a cheapie called *THE BLACK SCORPION*.

Beginning in the early 1940's, a young kid from Los Angeles named Ray Harryhausen sat through *THE MONSTER* a grand total of fifty times. He got a home-movie camera, and began making a film about a spaceship landing on another planet and being attacked by giant monsters. Like O'Brien, he wanted to create apparently-alive creatures born solely in man's imagination.

It was inevitable that Harryhausen sought out the old master. Working together, they developed a new giant ape, one that was brought to the U.S.A. as a nightclub attraction, who eventually bursts loose and starts wrecking the Joint just as his predecessor Kong had done. RKO took them up on it, and producer Merlen C. Cooper and actor Robert Armstrong (both of whom had been associated with the original Kong film), were signed to work in the new film, *MONKEY JOE MONKEY*.

It was an excellent film, shot through with rare humor, and it finally won O'Brien an Academy Award in 1950 for its special effects. As Harryhausen bloomed and went on with his own career as an animator, O'Brien created his last dinosaur, a personable *Brontosaurus* who tied together a low-budget production called *THE STAMPED SCORPION*.

Circa 1960, RKO re-made *THE LOSS OF RUDOLPH* as a big wide-screen color production and O'Brien was signed to work on the special effects. To his disappointment - and everybody else's, I fear - the producer decided to use live baby alligators and tigrinas as the dinosaurs, blown up about 50 times. Needless to say, the picture bombed.

O'Brien died quietly in 1964. He was said to have been working on a sequel to *MONKEY JOE MONKEY* to be called *WILKIN OF THE MONSTER* - taking his friend home back to the prehistoric valley that spoiled him. I don't know if any dinosaurs went to Heaven, but if they did, I hope St. Peter can turn up a spare Triceratops or so. While O'Brien would probably greet them as long-lost buddies.





AN INTERVIEW WITH: RICK BAKER

conducted by
Kerry Gamill and
Michael W. Davis.

As the final credits appear on the screen in Dino De Laurentiis' 24 million dollar remake of KING KONG, most people exiting the theater will be marveling over the movie's incredible special effects. What the majority of the audience does not know, is that what they assumed was a 40 foot mechanical ape . . . isn't. In fact, the much publicized 1.7 million creation was actually only used in 6 shots (a total of less than 30 seconds in the film). The rest of the ape footage was in reality a man in a monkey suit.

The man inside King Kong is Hollywood make-up artist Rick Baker, who designed the remarkable costume and portrayed the title character throughout the picture. The 26 year old Baker has been fascinated with gorillas since childhood and began making his own ape outfits in his early teens. He worked with monster and ape make-ups as a hobby throughout his boyhood, occasionally experimenting with his own 8mm films until, at the age of 18, he turned professional.

Since then, Rick has established himself as one of the best special make-up men in the business. His many credits include creating a half man/half octopus for THE OCTOPUSSY; turning John Landis into the missing-link in SCHROCK; wearing one of his own creations, a two-headed gorilla, in AIP's THE THING WITH TWO HEADS; and assaulting Dick Smith with the special effects in THE EXORCIST, including helping to create a dummy of Linda Blair for the scene in which her head does a 360 degree turn.

Baker has also contributed make-up and/or effects to such movies as LIVE AND LET DIE, FLESH GOVERNOR, SQUIRM, and IT'S ALIVE. He was also one of the men responsible for realistically aging actress Cicely Tyson to the age of 110 for the CBS-TV movie, THE AUTOBIOGRAPHY OF MISS JANE PITTMAN, for which he was awarded an Emmy. Not to mention creating King Kong's hand for the legendary Volkswagen commercial and designing the mask for the Jolly Green Giant. Baker is currently working on special make-up for Brian DePalma's next film, THE FURY.

On April 25th of this year, Rick gave RROC this exclusive interview by telephone from his N. Hollywood home.

HOW DID YOU BECOME INVOLVED WITH THE NEW KING KONG?

I have a lot of friends who are stop-motion animators. They talked to De Laurentiis about doing KING in stop-motion. He didn't want to use stop-motion. He wanted to use a man in a suit. Because they (Baker's friends) know me and my background, that I'd built gorilla suits before and studied gorillas for sixteen years; they said, "Well, we know the guy to get". So they (De Laurentiis) called me in to talk to me.

DO YOU FEEL THAT IT IS STILL BASICALLY UNKNOWN THAT YOU WERE KING KONG?

From what I hear from different people out here in Hollywood, they say that the people in the business know

who did it. Now I really don't know how true that is. I think as far as the general public is concerned, that they still think that it's a mechanical King Kong that Carlo Rambaldi built.

HAS YOUR INVOLVEMENT WITH THE FILM AFFECTED YOUR CAREER IN ANY WAY AT ALL?

It's really hard to say. Not that much has changed since KING yet. I did a couple of jobs immediately after KING, but they weren't really influenced by KING. One guy decided that he wanted to use me on his picture because he saw some work that I did on a film called SQUIRM, which I did right before KING. At the time that I was hired "Gino" KING hadn't come out and he really didn't know anything about it. And this other picture that I did in a film called, STEER WARS, and they weren't really influenced by KING that much either. So it really hasn't affected my career.

WHAT IS YOUR HONEST OPINION OF DE LAURENTIIS' VERSION OF KING KONG?

It's a lot better than I thought it would be, but it's not good enough. Especially for the money that was spent. I was a fan of the original film, and I was very much against their making this film. But when I found out that they were going to give me some money to do it, I said, "Well hell, I'll do it". Unfortunately, it could have been much better. Even due to the same amount of time with the same amount of money, if they had been a little more organized and had some of the right people. It's just disappointing to me that it isn't as good as it should have been.

THE WAY EVERYTHING TURNED OUT, AND THE WAY YOU WERE TREATED, WOULD YOU GO BACK AND DO IT AGAIN UNDER THE SAME CIRCUMSTANCES?

I think if it all happened again, and I had the knowledge I have now, I would probably do the same thing only I'd be a little wiser about some decisions. I'd be very specific in my contract as to my credits on the screen, which I didn't do, and that's why I didn't really get anything.

WHAT ABOUT THE ACADEMY AWARD THAT KING RECEIVED? WHAT WERE YOUR FEELINGS ABOUT THAT?

I don't know how much information you guys got, but it was printed up in a lot of papers here that the award was, uh, . . . bought. I was called before the committee of the special effects section of the National Academy when they were screening the film. They had five different films. They screen clips from the films and then they vote on each of the five films. They give each film a specific number, like from one to ten, and the film has to get an average, say of six, to qualify. Then they pick the top three, which are the ones with the most points. This is going to sound very confusing. (Laughs) Anyway what happened is, the first time around KING was eliminated. It didn't qualify for a special effects (award). It was between LOGAN'S RUN and two other pictures. As it turned out, LOGAN'S RUN was the winner. Now, they had called me in just to ask me some questions about KING because they had received some information from the De Laurentiis Corp. that talked all about the work in the picture, which mainly said it was a mechanical King Kong designed by Carlo Rambaldi, etc.



RICK BAKER HOLDING DEVIL MASK (LATER TO BE USED IN "STAR WARS"). THE BACKGROUND IS AN ARRAY OF MASS PRODUCED RICK BAKER MASKS.

You know, the typical bullshit. That is had all these silicone muscles that flexed and moved and, you know, real bullshit stuff is it. So they just called me in to ask me what my contribution to the picture was, and how much of this stuff in the information that they got was bullshit. When they actually did the voting I wasn't allowed to be there, but I found out later that LOGAN'S MEN was going to win and KING KONG didn't even qualify. Then the next thing I hear is they're going to give awards to LOGAN'S MEN and KING KONG. So right away I thought, "Well, somebody's been paid off or something". And then it happened that a lot of the members of the effects academy resigned because of that.

I READ ABOUT JIM DANFORTH.

Yes, Jim did. And then several other prominent members resigned.

WHAT EXACTLY DID THOSE THREE MEN THAT ACCEPTED THE AWARDS DO ON THE FILM?

Well, Carlo was the man that got the most credit for designing and creating Kong. It was Carlo's idea to make a mechanical King Kong. Carlo designed the mechanical Kong and then gave the designs to Glen Robinson, who was one of the other men that went up on stage with him. And then Glen looked at the designs and said that they weren't really practical, and redesigned the mechanical King Kong. Glen got a crew of people together,

which he supervised, and they built the mechanical King Kong. So that was the end of Carlo's work on the (mechanical) Kong, he designed one that wasn't really workable. Then Frank Van Der Voer, who was the other man, was in charge of all the optical effects. He supervised all the blue screening shots and put the things together in the optical printer. Carlo and I were supposed to be equals in the creation of the suit. I sculpted everything, with the exception of a few things, which Carlo didn't sculpt either. We had professional sculptors work on some stuff, because of the time factor. I didn't have time to sculpt everything myself. Someone else sculpted the hands and feet. I sculpted the head and body. Carlo's main contribution to the suit was that he made the mechanism for the suit—for the face. Which really was an excellent job. It worked very well. But that was about all he really had to do with the suit.

ABOUT THE SUIT, WE UNDERSTAND THAT YOU ARE NOT GOING TO BE WORKING ON IT. COULD YOU GIVE US YOUR EXACT REASONS FOR THAT?

Nothing was ever permanently settled so that I would or I wouldn't. What had happened was, when we finished KING back in November, they had a contract that they wanted me to sign that said that they were going to give me a retainer and pay me a certain amount of money per

UPPER LEFT: The final design of "Kong's" body as sculpted by Rick Baker on body cast of Rick Baker.

UPPER RIGHT: Rick Baker and David Celitti sculpting Kong's body for the first test suit.

LOWER LEFT: Baker beginning sculpture of early Kong test design.

LOWER RIGHT: Baker putting finishing touches on Kong test suit. It was this suit that changed their minds about Kong being a "missing link".



week when I was shooting XING II, the sequel. But some of the specifications of the contract said that I would not build a gorilla suit for anybody else—including myself—ever! And I would not play a gorilla for anybody but Dino De Laurentiis. And I said, "Well, I'm not going to sign that". I don't think they could give me enough money to just kind of forget about gorillas. Then they started getting nasty about it and withheld checks that they owed me and stuff like that, and said, "Well, you'll get your check when you sign the contract". They started pulling all kinds of shit like that. Then, I talked my way into getting my checks by lying to the accountant and saying I had signed the contract. But then all this bullshit started about the credits and all, because Dino was supposed to give me a different credit than what he did. Then they just started eliminating me from the whole scene. So then I said, "Well hell, I'm not going to do another picture for him and make Carlo Rambaldi look that much better". Basically, it's just the principle of the thing.

NOW WE'D LIKE YOU TO GO WAY BACK INTO YOUR CHILDHOOD. WHAT WERE YOUR VERY EARLIEST LIKE IN MAKE-UP? WHAT KINDS OF THINGS DID YOU FIRST START DOING TO YOUR FACE?

(Laughs) Really simple stuff. I had some black grease paint and some white grease paint, and I would do what I could with that. Starting out with real simple

vampire type things, doing things with really bold high-lights and shadows. The first kind of build-up type of make-up I did on my face was done with pie dough. My mom would be making a pie, and I'd get the dough from that and put a little food color in it and build the stuff up on my face.

HOW OLD WERE YOU AROUND THIS TIME?

About ten. Actually, it was my father's idea. He said, "My don't you try some of this!". You could build up some weird things, but it didn't really last. Everything was pretty crude. Like I said, I started when I was about ten, but it was just every once in a while I would do a little something. It wasn't really a steady thing where every day I'd make myself up. I eventually decided that I couldn't do what I wanted to with grease paint, and I never was able to get nose putty to do much of anything, so I found out about rubber and making rubber pieces. At that time I made slip rubber things. When I was about thirteen I was making masks. They were just real simple face masks and little pieces here and there.

DID YOU EVER, BACK AT THAT TIME, THINK THAT YOU WOULD BECOME A MAKE-UP MAN?

I wanted to. I did it basically as a hobby and for fun. Then I thought, "Well, why don't I try to make a living at it?". The people I talked to were all very

BELOW: RICK DAVIN MAKING-UP GLADNE BAKER IN "EXORCIST" TYPE MAKE-UP.



disappearing, and they were right. They said that I was a really hard thing to get into and it's gonna be a hard kind of a life. You may not know from one day to the next if you're going to be able to pay your bills and stuff. Fortunately, when I started doing some work professionally, that first few years that I worked were pretty good—pretty steady. Then when I married Elaine the first year I was married I hardly made any money at all. If I hadn't been sort of a frugal guy and put a lot of money away in the bank I'd have been in trouble.

WHAT WERE YOUR VERY EARLIEST PROFESSIONAL JOBS?

The first film I was ever involved with professionally was called *THE OCTOMAN*. It's really bad. It was never released theatrically, from what I understand, it was sold directly to television. It's been on TV quite a bit out here, but I don't know about the rest of the country. All I did in the film was the suit. There were some make-up effects in the picture that were done by somebody else. It was a good film for initiation into the film business, because it was done by a couple of guys that were kind of old-timers, it was done on a super-low budget, and it was the very typical thing. They make all kinds of promises and tell you all kinds of things that they forget about immediately. When we first went in there they had very little money for the costume, but I was willing to do a lot more for the money, just to be able to work on a job and have something that was professional. So they said, "Don't worry about it 'cause we're really going to show the Octoman once in the picture, take one establishing shot and then a couple of quick glimpses of him, but you'll never see him much at all". So we didn't worry about some things that we probably should have. Then in the finished picture, it starts out with a shot of the Octoman and he's in almost every shot in the film. But I learned a lot from that. Then I guess I went from that to a picture called *SCHLOCK*, and *SCHLOCK* was a whole different thing. John Landis, who directed it and wrote it and played Schlock, is a real crazy man. He was about my age and when I first talked to him on the phone I thought he was nuts. And I was right. (Laughs)

HIM DID HE FIND OUT ABOUT YOU?

We found out about me through Don Post. He went to Don Post to get a gorilla suit, a dummy gorilla suit, and somebody there, I don't know if it was Don or somebody else, said, "Why don't you talk to this Rick Baker guy 'cause he came by here and he had some good stuff". So when John saw my stuff he decided to change the concept of *Schlock*, from a really ratty looking suit, to a realistic ratty looking suit. (Laughs) Something that did more than just a regular gorilla head would have done. And he wanted it to be like a missing link, sort of a gorilla. *Schlock* was different. I didn't get paid much money for *Schlock* either, but it was an enjoyable picture. John is one of my best friends now.

ABOUT THE MAKE-UP FOR *SCHLOCK*, HIM DOES IT HIMSELF IN TECHNIQUE TO A MAKE-UP SUCH AS *PLANET OF THE APES*?

Well, it's the same technique. They're very similar. I just redesigned the way the appliances worked. *PLANET OF THE APES* is not a new technique, which many people thought it was. It's a few rubber appliances, and foam rubber appliances started back with the *WIZARD OF OZ*. That's my favorite picture. I like the make-up and I like the picture. So it's nothing new, I mean that was back in the thirties. But because of all the publicity *PLANET OF THE APES* got, a lot of people thought this was something specifically invented for *PLANET OF THE APES* and it's not true. Foam rubber was done many years before that, and sometimes some things were done much better even. Like the Charles Laughton *REINFORCEMENT OF BROTHER SAMP* was from rubber, and it's an excellent makeup. Anyway, see thing I didn't like about *PLANET OF THE APES* was the way the corners of the mouth worked. The actual corners of the persons mouth were there and the appliance kind of

added at the top lip and ended at the bottom lip and the person's face was in between. I made my chin appliance and major face mobile appliance overlay in a way that it looked more like there was a corner of the mouth. The chin piece overlapped the upper appliance piece. Mine is more marklike in that it covers more area of the face than the *APES* appliances, because I knew that John Landis was going to be playing Schlock, as well as directing the picture, therefore he would be moving his face much longer than he would have been if he was just an actor. I also knew that it was going to be pretty bad where we were shooting. It was all exterior stuff, not with a studio, so I wanted to make it as easy to take care of as possible and still work.

WHO ARE SOME OF THE OTHER MAKE-UP ARTISTS THAT YOU ADMIRE?

The one I think is the best, and always have just about, is Buck Smith. I was a big fan of his work when I was younger. I liked his outlook on make-up and his concept of what good make-up and bad make-up was. I agreed with everything he said. I finally met Buck after I graduated from high school and found out that, besides being a fantastic make-up artist, he was just a fantastic person. He really had his stuff together and was just a really nice, great guy. So Buck is my favorite, but there are so many makeup artists that do good work, it's hard to say. When I was younger and I'd see a film that had bad make-up and see the guy's name, I used to say, "This guy's a lousy make-up artist", but that's not necessarily true. It may be the conditions under which he had to work. He may not have had any preparation time. No time to do the make-up and no money, and just tried to do something for the picture under those circumstances. All the ones who are late appliances and that are trying hard nowadays, I have respect for. And a lot of the old timers, too. Jack Pierce did some great things with his crude techniques. The people who worked for Jack Pierce during the *WIZARD OF OZ* times at MGM were good. All these kind of people.

DO YOU THINK THAT LON CHANEY, SR., REALLY DESERVES THE REPUTATION THAT HE HAS?

I think some of Chaney's make-ups are really neat, especially for his crude techniques. I'm finding out a lot of stuff now about Chaney not really doing that many of his own makeups. A guy by the name of Cecil Holland did some of them. At first I didn't really believe it, but I'm hearing it more and more from different people who are old timers in the business that were around when Cecil Holland was around, and when Chaney was around even, and they all say the same kind of thing. I think some of the neatest things about Chaney's make-ups were the aesthetic values and the concept of the make-up itself, especially with the crude techniques that he had available to him at the time. Now, he may have designed and worked out some of the make-ups and somebody else just applied them. If he actually designed and thought out the make-up, then he deserves a lot of credit for it anyway.

OF ALL THE MOVIES THAT YOU'VE WORKED ON, WHICH DO YOU LIKE THE MOST?

That's hard to say. Probably the one I enjoyed the most was *SCHLOCK*. The one that would probably be the best words of all of them is *THE EMBROIDER*, but I don't really consider it one of my pictures. It was a Buck Smith make-up. I just worked with Buck, just labwork. I didn't do any of the creative work, Buck did everything creative in the picture.

HAD YOU MET BUCK SMITH PRIOR TO WORKING WITH HIM ON *THE EMBROIDER* OR ASSISTED HIM WITH ANY OTHER PICTURES?

What happened was, I wrote him a letter when I graduated from high school. I was born in New York, but we left there when I was really young, like two, and my parents were going to go back to New York to visit some

relatives. So I wrote to Buck and I sent him some photographs of my work and I said that I'd really like to meet him and told him what a big fan I was. Then I got that great letter from him and he said he really liked my work and that it was the best he'd ever seen from anybody like me and that he would really be happy to meet me. So I met Buck and spent part of a day with him, and he told me so much information in that one day it was incredible. The first time I ever worked with Buck, or had any type of learning experience from him, besides him just telling me stuff in letters, was on THE EXORCIST. He just needed somebody to help him on it, to do some of the work, and he thought I would be the best man to do that. I lived with Buck for about five months in New York while I worked on THE EXORCIST. Then we went to Iraq and I helped Buck do Max Von Sydow's makeup on the opening sequence of the picture, for another three or four weeks. That was the only time I ever really worked with Buck, kind of as a teacher/student kind of relationship, as an assistant.

DO YOU KNOW MUCH ABOUT THE SEQUEL, THE EXORCIST DID BUCK SMITH DO THE MAKE-UP FOR IT ALSO?

Buck did do the make-up. There's a lot of makeup involved. There's a deal with Max Von Sydow at an earlier age. In the original EXORCIST, they mention something about a previous exorcism that he did. They do a flashback to him when he was younger and in Africa, and he exorcises this little black kid. There's kind of a neat makeup on this black boy that I like a lot. Then it goes back to the present time and scenes that happened during the exorcism that we didn't see in the first film. So there's a duplication of the original



ABOVE: ROCK BAKER APPLIES THE FINISHING TOUCHES TO THE WALKING BARN-MONSTER GIMPSLED ONLY HAZZILY IN THE FILM "IT'S ALIVE". BELOW LEFT: A CLOSE-UP OF THE CREATURE ITSELF WHICH IS DEDICED US IN THE ORIGINAL FILM.

makeup, and then it goes . . . well, it's hard to say because they keep changing it. Buck didn't even know how it was going to be. But there's a lot of makeup in it. It goes beyond the makeup that was in the (original) film.

COULD YOU TELL US EXACTLY WHAT YOU HAD TO DO WITH THE MOVIE FLESH GORDON? I UNDERSTAND THERE WERE A LOT OF PROBLEMS WITH IT.

Yeah. I requested not to have my name on the credits on that one. I had a lot of friends who worked on it and I just did it as a favor. I didn't do any makeup in the film. I did a prep building, a little building that's shaped like a spider and has a little man's head on it, an Emperor Wang's head. Then there's a stop-motion puppet in the picture, the Beetle Man. I sculpted it and made the mold, but I didn't cast it or finish it. And I did a great mock-up of the Pentastars, a full sized one, in three days. That was the extent of my work in the picture.

HOW MUCH FREEDOM ARE YOU USUALLY ALLOWED IN CREATING YOUR MAKE-UPS?

It really varies with the picture. Some directors and producers say, "You're the expert at make-up, we'll leave it up to you". Sometimes there's a vague description in the script and they say, "Well, kind of do something like this, but we don't really care". Or they say, "Be exactly this".

DID YOU CONJECTURE THE MAKE-UP FOR THE BAST MONSTER IN THE MOVIE IT'S ALIVE, WHICH HAS JUST BEEN RE-RELEASED?

Larry Cohen, the guy who wrote it and directed it and produced it, called me in New York while I was living at Buck's house, working on THE EXORCIST. I had worked for Larry before on some other cheap pictures doing some blood-and-guts makeup and stuff. He told me he had this movie with this baby monster. He wasn't really sure what he wanted it to look like, just a baby sized thing that kills people, and he asked me if it was possible to do. I said, "Sure, it's possible", but I suggested stop-motion, because I'd had some background in stop-motion and most of my friends are stop-motion animators. Anyway, he rejected that idea, so I told him the most important thing was to give me plenty of time to do it in. So he said, "Okay. Call me when you get back in town". So I did call him and he said, "I'll call you when it gets closer to the time when we're going to shoot". Then I got a call from Larry and he says, "We started shooting the picture last week and we're going to need the baby in two weeks". And I said, "Well Larry, I told you to let me know about this". So he said, "Well, it's not really that important because I'm never going to show the baby". So I went and talked to him and told him several ways to do the baby. He decided to have the

most simple one, which was just a dummy baby that really didn't do anything, it could just be repositioned. He said he just wanted something for the actors to react to, and it was going to be in such quick cuts that you wouldn't be able to tell. Then I said, "What do you want the baby to look like?" and he said it just had to be muscular and strong and it had to have teeth so it could rip somebody apart. I sculpted something and brought it out to him while it was still clay and said, "How's that?" He thought it was really good and said, "Maybe you could make the head bigger, or something like that," but it's basically my design. And what happened was, when I had the thing finished I went up to Larry's house, where they were shooting the picture, and said, "Let me stick this in front of the camera to see how it's going to photograph". Larry said, "Don't just stick it in front of the camera, let's shoot a scene with it". I said, "What do you mean shoot a scene with it?" and he said, "Make it walk across the table and crawl to its mother". I said, "Larry, it's only a dummy. It's going to be used in quick cuts!" But he wanted to see it move. I said if he wanted it to move, we'd have to do something else. Then he decided on using the foam rubber mask and some hands.

SO THERE WAS THE DUMMY BABY AND ALSO A COSTUME?

Right. He wanted me to build it to fit myself because he didn't want to have to pay somebody. Elaine, my wife, who at that time was my girlfriend, volunteered to wear it, so I built it to fit her. Now the thing was, this was also a rush job so there was no time to do it right. The (dummy) baby was sculpted on an armature and I didn't sculpt it as if it was going to have to fit somebody, as I had to compromise the design (of the suit) slightly so it would fit a human and work. Originally, I was just going to build this mask and some hands and some shoulders, so they could shoot the head without getting

human shoulders in there, and just sit Elaine down and roll off a couple of thousand feet with a black backpack and they could cut it in wherever they wanted to. Well, Larry ended up shooting little scenes with it. Poor Elaine was crawling around on the ground and everything. She crawled around with it and tried to hide the rest of her body because there wasn't a whole suit. Larry actually shot a whole lot more than you ever saw in the picture, and he showed it too much because the big suit and the baby don't match that well.

DID YOU DO THE WOUNDS IN THE FILM?

It's funny. What happened was, like I said, they started shooting the picture before I ever came along. In the sequence in the delivery room, there's a bunch of blood, but not much of a wound or anything. Larry Cohen had a bottle of ketchup and was pouring it over everything. He decided he wanted to see something that was more than just ketchup, so when we were filming the little baby monster at his house he said, "Take a bite on somebody's neck and we'll put a doctor's outfit on him and we'll put him down here on the sidewalk and get a shot of him". So I put a bite on a guy's neck and they filmed him on the sidewalk with a doctor's suit on.

AND THAT WAS THE DOCTOR IN THE HALL AT THE HOSPITAL?

Right. That was on the sidewalk in front of Larry's house. Then he said, "The make-up still looks good. We'll change his clothes and put him somewhere else". So they took the doctor's suit off and threw him in the way. (Laughs) That was the only wound I did in the picture and they shot it twice. It was just real fast, mortician's stuff.

YOU'VE MENTIONED YOUR WIFE, ELAINE, SEVERAL TIMES. WE WERE WONDERING HOW SHE REACTS TO YOUR CAREER.

I used to make her up alot when we were going to

RICK BAKER FINISHING SCULPTURES OF THE FOUR MAJOR STAGES OF "THE INCREDIBLE MELTING MAN".



pother. She was more cooperative than when she is now. (Laughs) I don't make her up that much anymore. Her face is getting a little tired of getting spirit gum and stuff all over it. But she's real good and she helps me when she can. She puts up with everything. My house is full of gorilla models and gorilla things all over. We've got a room in the house that's a make-up room and my masks and stuff are all over it and she's real good about it.

YOU TALKED ABOUT A COUPLE OF FILMS THAT YOU DID RIGHT AFTER KING KONG, ONE OF WHICH I BELIEVE IS KILLED, THE IMMORTAL MELTING MAN. WHAT IS IT GOING TO BE LIKE?

Well, unfortunately, it was another of those things that could have been great, but isn't. They contacted me when I was working on KING KONG and sent me the script, and at that time the name of the picture was, THE GORILL FROM OUTER SPACE. So I wasn't even going to read it. I said, "I can't do this picture. This is gonna stink". Anyway, I found out the guy who was directing it and wrote it was really crazy about my make-up and wanted to use me really bad. Then I said, "Well, the guy has to be pretty smart if he thinks that". (Laughs) So I read the script and there was some stuff that would be pretty interesting and hard to do. The basic concept of the movie is, it's an astronaut that has been in some journey in outer space and he got some kind of disease. And the disease is making him melt. His skin is just turning to mush. So he has to eat human flesh to stay alive. So besides the melting man make-up, there's a bunch of blood and guts stuff. I did a test make-up, which was just kind of done mostly on the face, which really turned out excellent, I think. I really liked it. It's really grotesque and really in bad taste, but it was well done. It just happened that they wanted it slightly different, and it turned out the actor that played the melting man was not very cooperative to the make-up artist. The make-up is very much compromised because it was a very short shooting schedule and they didn't have time enough for me to spend the hours necessary to do the make-up properly. And the actor wasn't really willing to sit there to have the make-up done properly. So I had four major stages of foam rubber head masks and there were additions and things on these head masks. Then there were four sets of hands and four sets of feet that were with the masks. One of the most difficult things in the picture to do, and probably one of the most effective, was the sequence where the melting man rips the head off this guy who's a fisherman. He throws the fisherman's head in the stream and it goes over a waterfall and breaks open and the brains and shit come out. I ended up making the head out of gelatin. It was actually cast with gelatin, with a wax shell that was full of brains and blood. It really worked nicely. When it hit on the rocks it split open like flesh would split, it didn't break like an egg or anything. And the stuff came out and then it kind of collapsed out of its own weight. But a lot of the other stuff has been cut, and I did a lot of appliances that I never used in the picture because there wasn't time to do it right.

IS THE FILM COMPLETED?

Completed shooting, but they're still in the editing stage and I really don't know who's going to release it or when.

HOW ABOUT STAR MAKES? HAS IT BEEN COMPLETED YET?

Yeah, except for maybe a few options. It's supposed to be out in May.

WHAT DID YOU DO IN THE FILM?

The film was done in England. Stuart Freeborn, who is a very fine make-up artist, did some aliens for the film and the director, George Lucas, didn't really agree with Stuart's concept for some of the aliens. Stuart had also gotten sick during that time and couldn't really do them the way he wanted to. There's this one major sequence in the film that has aliens in it, and it takes place in this castle in outer space. The main charac-

ters of the picture go into this castle and there's a bunch of weird aliens from all these different planets. Most of Stuart's aliens were animal based creatures. There's a little rat man, and a little alligator man, and that kind of thing. George wanted more way-out looking aliens. So they just started looking around town for somebody to do it and they liked my work. One thing I've got to say though, when they actually told me to go ahead and do the film, I was already working on THE IMMORTAL MELTING MAN, and I couldn't really devote my full time to STAR WARS. Because we had very little time, and every alien to make, I got a crew together of five people and those five people did the majority of the work.

WHAT'S IN THE FUTURE FOR RICK BAKER? ARE THERE ANY FILMS YOU'RE PLANNING TO WORK ON, OR ANY PERSONAL PROJECTS YOU WOULD LIKE TO SEE DONE?

Well, there's a couple of people that have talked to me about some things that I would like to do very much. One is, they're going to do a feature of STAR TREK. They talked to me about doing some aliens for that. Another is, they're talking about doing a new version of TARZAN, much closer to the original book. There would be all kinds of ape suits in that. I don't really have a project of my own, per se, that I would like to see get done. But I would like to do just any film that I thought I could do some make-up for that I thought was really outstanding. I'd want it to be some kind of appliance make-up, not just a straight make-up. Whether it's an old age, or a really neat disguise, or a really great monster or something, just to be able to do a picture and say, "This is a great picture and I think the make-up is really good".



ABOVE: RICK BAKER EXAMINES THE AGED LIFE MASK OF MISS CICELY TYSON ESPECIALLY CREATED FOR THE TELEVISION SPECIAL "THE AUTOBIOGRAPHY OF MISS JANE PITTMAN." THIS MAKEUP STUDIO HAS BEEN SET UP INSIDE HIS OWN HOME FOR VARIOUS EXPERIMENTAL PURPOSES.

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AN INTERVIEW WITH: GEORGE CLAYTON JOHNSON

CONDUCTED BY Dennis Fischer

How does one introduce someone else to George Clayton Johnson? To many Los Angeles *LOGAN'S RUN* fans he is affectionately known as "Crazy George." To others he is science fiction's oldest hippy. Whatever else he may be, George is a science fiction fan and writer.

Among other credits, he has done numerous *TWILIGHT ZONE* episodes, co-authored the bestselling *LOGAN'S RUN*, and wrote the premiere episode of *STAR TREK*, titled "The Mantrap." (The Mantrap? You know, the one with the incredible salt vampire. Oh.)

Talking to George is an interesting experience just within itself. He is as colorful a character as the clothes he tends to wear, which needless to say are quite bright and vibrant. He loves to deal with ideas and concepts, and when he gets excited he starts talking quite rapidly, throwing out consciousness expansion like steam billowing from a boiler on overload. Often this may lead to a minor error in the causal chain of his argument, usually some non-pertinent fact, but for the sake of being punctilious, this has been corrected in notations.

George has a great respect for the people he talks to. He very much wants to get his ideas across, delivering his pearls of hard learned wisdom to listeners as some dogmatic priest might work hard to instruct the flock of his disciples, only it isn't religion that George is pushing, but merely an awareness on the part of the individual of the wondrous world around him.

As Theodore Sturgeon has said, science derives from scientists' meager "knowledge." In other words, science fiction is knowledge fiction. George will eagerly demonstrate how a simple deck of cards might contain lost knowledge. He includes kernels of concepts in most of his writing. He expounds ideas, hopes, and dreams that range from logical extensions of today to wildly improbable visions of tomorrow. He immerses himself in endless projects which he works at with religious fervor, but behind the ever-growing stacks of paper on his desk, he is accomplishing a body of work that demands greater notice, attention, and respect.

Recent writing credits include a collection, *SCRIPTS AND STORIES WRITTEN FOR THE TWILIGHT ZONE*, the short story "Devil's Dream" (*FANTASY & SF*, Sept. '78), and the soon to be released *SIX GREAT TV SCRIPTS* which will include the original first draft of "The Mantrap."

Let's begin with his work for *STAR TREK*.

Q-Q-Q-Q

HOW DID YOU END UP WRITING FOR *STAR TREK*?

John D.F. Black was the story editor and associate producer on the first season, which consisted of, I think, the first thirteen shows. [He] was a friend of mine, and we had met sitting on a bench outside the offices of a producer named Ted Tostard, who produced a show called *WASTE 66*, and we were both young writers. We went back seeking jobs, and we were both making assumptions of our ideas there, having what they call a story conference, or, in the business, a meeting. And while waiting for that meeting, John and I became friends. In fact, in those days he was Jack Black,

and when I found out his name was John D.F. Black, I said, "Why, that's remarkable. John D.F. Black; it really looks strange."

And before long he rose through national merit to become the story editor of the series. He told me later that in talking with Gene Roddenberry about getting a job, he had done fifteen minutes or so. And telling John that he [Roddenberry] thought I was a very good writer, especially in that he had seen a television play of mine, *MR. NOWA*, and he also had written a *MR. NOWA*, and he considered it to be what he called good soap opera. Really good soap opera. So he [John] recommended to Gene that Gene get in touch with me, as Gene did.

At the first meeting it was agreed that I was going to write one of the episodes, but we didn't know which one, so we discussed several ideas. One of the ideas I started on actually was called "Chicago 17", but we only got about half finished with it when we found out that Harlan Ellison had been hired to write "Chicago 17" under the name "The City On The Edge Of Forever", but basically a similar kind of idea, based upon a larger idea by C.H. Kemneth called *THE SWERVE*, a classic science fiction novel.

THEY MAY HAVE ALSO USED THAT IDEA FOR THE EPISODE "A PIECE OF THE ACTION." HOW DID YOU GET STARTED ON "THE MAN TRAP"?

So then the "salt vampire" idea came up. At that time its title was "Demarc with a Pulmoner". It was retitled by Gene to make it "The Man Trap." I received the go ahead from Gene on the idea of the shape changer. Then I went home and worked hard for about thirty days, and I came back with a script with which I was very dissatisfied and I was reluctant to show the story editor. I told the story editor, John D.F. Black, what my feelings were, and he asked me then what was I doing, and I started telling him what I was doing, and at a certain point he said, "Oh, you see the problem is that you don't get the creature aboard the ship fast enough. The danger is once the creature gets aboard the ship." The minute he said that I could see where my thinking had been wrong. The initial concept of the creature, the very shape which the story took, suddenly collapsed into my mind and I went home and in a matter of just a few days completely rewrote it with his blessing, brought it back, and he liked it immediately. Roddenberry started elaborating with it the minute he got his hands on it, rewrote a number of scenes which I think dominated the story. He did, I think, the same kind of downgrading and cheapening of John D.F. Black's story, "The Naked Time." The argument he gave me when I accused him of doing this to John D.F. [It was a little hesitant to accuse him of doing it to me, but because I didn't want him to think of me as the prime drama author who couldn't stand to have his work altered, "cause that wasn't the case. But I thought that what he was doing to the work was by and large dumb], so when I saw him doing it to John D.F.'s, I said, "Look what you're doing to John D.F.'s script. I liked it better before you started fiddling with it." And he said, "Well, you see the sponsors, the networks,

and the studio, and the fact we have all their actors, very expensive actors, committed to these various parts, and if we don't have enough footage on any given show, enough of Spock, enough of Kirk, of this in the night kind of things. So that's why I took the dialogue out of the mouth of this character and put it into Mr. Spock's mouth, so Mr. Spock would be on the bridge instead of this character." Often times having Mr. Spock say lines or adopt attitudes that he really wouldn't want to adopt. Normally that wouldn't be within the character of this Vulcan, but it worked better that way. Or even giving Spock "Kirk" lines, or Kirk "Spock" lines, depending on whether you wanted to emphasize Kirk, and it did seem that in the first season that there was a real hard push to make Kirk, that is to say William Shatner, the star, the definite star of the picture, and to make Mr. Spock--Leonard Nimoy--a supporting actor to Kirk. So often times if a story, though it were a good story (in fact more engaging) didn't have that kind of emphasis, Roddenberry would give it that emphasis. And he used the same argument all along. I personally think that that's a fairly dumb reason, and I think that "A" "S" "N" shows how flexible a format can be and still maintain the formula. I mean how one can keep the format and change the formula, but if you keep both the format and the formula you make problems for yourself.

HOW WAS IT WORKING THERE?

Very pleasant working association, except for those dumb rules, and very thrilling to come onto a set to watch this stuff happening. To watch them take cardboard boxes and spray things and create temples and things like that. To watch them literally once a week build a new planet. You know there was a tremendous amount of obvious intelligence going on at all levels, so we had to back away when it got to the question "was the story the primary thing?" I personally think it is. I think *STARWARS* is an example of what happens. I think the difference between the novel, the movie, and the television series shows what happens. The less story, the less originality in the story, the more predictable the thing is, the simpler the structure is, and the simpler it gets. And slowly something can be degraded. I think the key to keeping something exciting is the story line. That's why I've become, in my lifetime, a specialist in storylines. Some people think, "Well, I'm good at atmosphere," or "I am good at the script" or "I am good at story conferences, figuring out how it all goes." My skill is the storyline.

If you were to take a story in a paper clip, let's say, and you straighten the paper clip out (and you try to make the paper clip represent the story), and you're reading along and the plot changes, so you put a bend in the paper clip, and then it goes off that way, so you put another plot thing, and then it goes on straight for a little while, rising like this, then you put another little bend in it. By the time that you have bent your little paper clip up, it forms a little shape. Good stories have the quality that their shape is not like any other story's shape. So distinctive are these shapes, that one can begin to find in these shapes and see what that invisible bond-up wire form is that binds up all those different elements together. That thing, whatever it is, I call it a storyline, and in television there is a lot of dealing with storylines. They want you to work out an outline first that usually shows what you call the action-line. It's not the philosophical changes that occur a character to change, but what physically we can see visually.

Many of the people who are working in television (and its deepest heart) are willing for a tv set deliberately in their minds. That is a black and white set. It's about eight or nine or ten years old; that has a very poor antenna; that is out of focus; that has a limited field; that has very poor contrast; and that

renders only the most possible or the most abstract of images. Nonetheless, on such a set you can tell the difference between Telly Savalas and the other cook. Now that ability to tell the difference between Telly Savalas and the other cook is like the bottom line, and if you cannot make that absolutely clear by everybody's actions and gestures and dress and demeanor and composition and everything, and if there's any blurring of that, that poor viewer who is looking at that thing through a nine or ten-year-old set is not getting the essential information to see what the hell is going on. So to tends to be, by these self-same practitioners I'm talking about, snatched down to get that format. So if you want to try and show a more subtle image, you want to try and show by the character's face emotional dimension. If you want to show what's going on, then you can't leave it up to the actors to show it. The producer will always demand that it be made actor-proof, so that the actor doesn't have to be able to act, just so long as he says those words, the soundtrack, the soundtrack will maintain enough strength to keep you understanding what's going on. If you lose the sound you're doomed. The sound is the bottom line and the images should be very simple and stereotyped. Gene Roddenberry makes an image that is much too beautiful, or much more beautiful, than the requirements of the game, and we make stories that are much too complex for the requirements of the game. Now you noticed that every time they ran it, that each time they rerun it in a cheaper time slot, they have more time for commercials, and so they must take out one more tiny little scene or tiny little chunk!

AND THE STORY STILL HOLDS TOGETHER...

And the story still works. It still works, even after all these cuts, cutting deeper and deeper, taking as much as 30 minutes, you can still read the storyline through it, although you lose the color. You lose sometimes the very essential meaning to it. It becomes too actionized and stops being philosophical, unless you can inject the philosophy in the action.

The really good screenwriter is the person who can show everything and not tell anything. The really good novelist is the guy who can tell everything and hardly show anything. It's a very strange mixture between skills required to be a novelist or a screenwriter. The screenwriter must show everything; they must make demonstrable by what they do. If he is a bad guy, the novelist can say, "He was an evil man, evil to his heart," and that takes care of it. The screenwriter has to show him coming out of some door kicking some kid over or something, as we must say, "Oh wow, look. From his behavior he must be a mean guy" and draw that conclusion. It tends to simplify things, which is why I think a good book is always better than a good movie. Even a dynamite movie is at best a shallow part of a really good book. That the real art form, the deepest and form, is the book form because it allows the reader to make the deepest contribution; therefore it allows the writer to skip the unnecessary detail and go to the heart of the matter, throwing off enough clues that the reader can make assumptions and therefore stay upon some kind of track. Whether the readers get exactly the same image is irrelevant, as long as they are all tracking it and making a complete damn inside of their heads out of what they got from it. So that's a very long and complicated answer to a very simple question.

WHAT CHANGES WERE MADE IN "THE MAN TRAP", AND HOW DO YOU THINK IT AFFECTED THE STORY?

Well, I'll give you just an example. The initial scene of "The Man Trap" as originally conceived was that Leonard McCoy and Captain Kirk are entering the transporter on the ship for the purpose of being beamed down to the planet surface to begin the story.

We've seen a fly through of the ship, because that's the standard format and we've heard the song and we know what show we're watching now, and we cut to the beginning of the first act, and we're not on the bridge, we're approaching this transporter room, walking through hallways, talking and coming into this transporter room. Now the character of Dr. McCoy was a very undefined character. I'd only seen one show of it and was expected as a professional writer to visualize all the surrounding tiles, and each tile together would form this huge, colossal thing we know of as STAR TREK. But we just had one or two of the tiles. One or two or three of the tiles in place, and I had only seen one of them, so on the basis of that one I was expected to dream up my version of STAR TREK. So I had Leonard McCoy saying to Captain Kirk, or Kirk saying something to Leonard McCoy something about, "What's wrong Bones?" and Bones saying, "Look, I just don't like the whole idea of the transporter. I don't care how tight any beam is, there's some scatter, and I don't like the idea of atoms of myself being left all over the damn universe. I just don't like that idea. And this thing gives me the creeps. This transporter, and I must tell you that and I'd use it as little as possible." And that sort of dialogue, whereupon Captain Kirk says, "Nonsense!" and they show up on the planet surface, whereupon we get some of the background. In place of that scene came a scene written to replace it where McCoy and the Cap-

tain are getting into the transporter. They are talking about some flowers that are being carried to give to this girl whom McCoy is going to be meeting (his old girlfriend) whom he knows is going to be on this planet, this so called Nancy Chalan. Now the business about the flowers, for me, is kind of in a certain way very subjectively soft, whereas the business about the transporter is for me objectively hard, and it also makes a promise of future episodes. It says that one of these days we may see a story about a transporter malfunction. It lets you know that there are limitations on the universe. But it was taken out, so that later on when we see the first transporter malfunction story we are not prepared for it. If we are regular viewers, it comes out of the blue to us. Now I felt that was damaging to the entire concept. That little mini-story implanted in just a few lines of dialogue, setting the scene, is superior drawing to the business about, "Oh, I see you need to take along some flowers to get girls to like you. Is that your thing?" It's just a little bit of familiar railway between the posts.

So when I just recently sold a collection called SIX GREAT TV SCRIPTS to Dell Books for their books for young readers (LAWRENCE INK edition books), one of those tv scripts is "The Man Trap", and I put in the original. The white pages. The one before all the rewrites because I considered it head and shoulders better. Now, so did Harlan Ellison. Harlan did the



same thing. He went out and won a Nichol Award on something for his script. Some damn award that he won...

A HUGO.

A Hugo for his script, see? Now the show on which it was based is extensively part of the data that judgment was based on and part of it, I suppose is that script. Marjan being as indefatigable as he is in fiction, and as vocal as he is, and as central as he is, managed to leak the information of what his script was all about, and managed to spread the seeds of his unhappiness over the changes that had been made in his script, which he considered...which he called, haterberg. He is a little bit more outspoken than I am, see? So there is a tendency for there to be a lot of haterberg.

I remember having an argument with Gene Roddenberry, the great speckled bird of the universe himself, in which I said to him, "I'm unhappy about this." And he said to me, "Look George, it may well be, and I don't argue with you. You know out hell of a lot more about science fiction than I do." And that is true. This is damn true. So he says, "You have one hell of a lot more about science fiction than I do; however, I know more about this show because I created this show." Whynow? I started to remind him that he created this show by creating "Captain Future".

"Captain Future", which was a pulp magazine which ran for indefinable damned issues, was about this guy called Captain Future, who was in this spaceship, who had this robot called Orko. I mean an android named Orko, and a robot named Orko, and a brain in a glass cage called Simon Wright, and Simon was the Mr. Spock character, and these other characters inter-changeably played the other aspects of what was a four men ship, which then became the great starship, "Enterprise". But it's basically any single episode of "Captain Future" is STAR TREK. Read on. Read the other, and if you cannot see that one is the direct linear descendant of the other, and merely rethought into a wide screen or video kind of format as opposed to a pulp format. But the act of creation is minimal.

It's like Mr. H.G. Wells did a story about they out there are about to get us, and some alone comes another guy and writes ANDREW STRAIN, only this time the "they" that are about to get us are not Martians, but grims, microbes of some kind. It's basically still the same story. It's the story of the invasion from outer space. It is the story of the aliens among us. It is the story of this great danger posed by this new element and its potential, and how are we going to deal with it. A completely different tale that they derived from common root. I think the difference there is greater than the difference between "Captain Future" and STAR TREK.

Now, that is not to say that STAR TREK is not an incredibly important event in that it took to viewers, people who do not read, but have viewed. There are three classes of people in this literary firmament that we inhabit: one of them are people who have written; then there are people who have read but not written; then there are people who have viewed and not read--and this viewing audience, basically sight-oriented people until each's hell came along, which made them just like the rest of us--all can oriented people--those people have their major input science fiction-wise in things like CLOSE ENCOUNTERS OF THE THIRD KIND, STAR GUYS, STAR TREK, SPAC: 1999 (which is STAR TREK revisited) or LOGAN'S RUN which is STAR TREK revisited or some of the television look of it. We can't tell the difference. We can't tell the difference between the plots. They're the same little stories. The same little games with infinity. The same little games with immortality. The same little games with inter-penetration of one little reality with another. The same little games of consciousness

and its nature. What is the nature of consciousness? All these ideas that were done in the first thirteen episodes of STAR TREK have been re-animated and re-complimented and re-complimented so that now every kick in Hollywood knows these plots.

No new plots are emerging. Isn't that interesting? No new ones coming along. CLOSE ENCOUNTERS is basically one more variation on THE ANDROMEDA STRAIN which is basically one more variation on H.G. Wells' story. So the seminal work, the creative work, has all been done, and everything else we see around us is just mopping up. And STAR TREK is just an example of the mopping up. That's what it is.

TO BACKTRACK A LITTLE, DIDN'T THEY EVENTUALLY USE THAT LINE WITH MCCOY THAT YOU WROTE AND WHICH WAS DISCARDED FROM "TRAP"?

I'm not surprised, but then again it's the case why television writers have been made so naive, and have become so submissive to the idea that television is a medium for making sales and selling soap, and that all other considerations must pale before that single criterion. Cost per thousand. That's a false idea. It's a false idea promoted by these outfits called ABC, NBC and CBS. The difference between them you cannot tell. Unless you see the dogs on read the channel number, you cannot tell the difference between them. They are as alike as peas in a pod. There is no diversity in television.

Television is public relations, and it is definitely being used as a medium for selling soap, and, in the guise of a medium for selling soap, it is a commercial user. If something is being done for the first time, it is not commercial. Commercial by definition means ordinary, familiar, about this, about that. Then it becomes commercial. Then it can appeal to the broadest mass of men, rather than a very narrow segment of them.

We in science fiction and fantasy are a very narrow segment of that really, really wide mass. I, myself, as a specialist in reaching the big numbers, rather than the little numbers. That's why my LOGAN'S RUN, with William F. Nolan, reached the movies, reached television, because all these considerations were taken into consideration before starting. Many novelists put just as much time writing a book you could never make a movie out of. They don't think of the movie potential of it, or they could never be degraded finally from a movie into a series. When I say "degraded" that's only because of the mentality of the people who own it and are running it right now, but once it is truly being used as it should be, as video, once we begin to utilize the potential of video just for doing commercials, selling soap, or making station breaks, but for making drama and making other kinds of consciousness expanders, then it's going to be a whole new game.

We're in the primitive stages of video right now. The initial stages. Are you aware that what 20-30 years--that the whole business of video is less than 40 years old? Less than 40 years old. That's less than one lifetime. The world of man as we know it. The world of civilized man, is only about 30 lifetimes long. Some people refer to it as maybe as many as 10 lifetimes, but 30 lifetimes. So about half of a lifetime is all that video has been around out of those 30 lifetimes. Out of those 30-40 years it has become degraded as a concept in the minds of a small portion of the globe. But once it's penetrated. Once everybody really leaves the language, and once the power over it has been wrested out of the hands of the three networks who are bad managers of these resources then it can be devoted to consciousness expanding. This is not to say the networks are not consciousness expanding. They are. By their very nature they have enlightened us. They have taught us how to watch for the cracks. They have taught us how to spot the lie.

We have learned to look at that Bayer commercial and see that it may be true about aspirin, but why do they keep insisting that Bayer aspirin is the only kind, or equating the word aspirin with Bayer? And, then again, do they have the faintest idea of what the aspirin is doing to make the headache go away? No. It adds oxygen to the bloodstream in some strange way. Is that its reason? They don't know. Nobody knows why aspirin works, yet they are marketing it with such slick abandon that the implication is that everything is known about aspirin, but nothing is known about aspirin. Nothing is known about 99% of everything. 99% of everything around as we take our faith, or money see-sawing do, and it's quite clear that barbarians with almost no consciousness at all can drive cars. So consciousness expansion is going on. There's precious little of it going on in the universe. It could be promoted by video, and human consciousness could be enlarged in a maximum way with video, if video were used for that purpose, but it has not yet had itself pointed in that direction.

Even by the schools. The schools lock up all their video equipment. Most of it is locked up in the library someplace, and you have to go through some thirty-seven forms to check it out of any purpose, and it languishes there, unused. They have had typewriters in commercial practice in the world for thirty years, and the schools are not yet using them as part of the device whereby they're used as tools.

The schools are a joke. The hospitals are a joke. The enemy systems are a joke. Government is a joke. The media is a joke. The fairness of everything is a joke. Why? Because there are too many more, small men at the center of things. That seems to have always been the case, but it's less so. More and more those mean small men are getting grabbed and told, "Wait a minute! Five years ago you accepted a bribe" or "Ten years ago you used your power to do this or that wrongfully" or "Now you are going to have to pay a big fine because for years and years you've been doing an illegal practice on people's heads, and you had the power to do it, so you've just done it." More and more of these soundbites are being brought to heel. More and more we are becoming a nation of many, many sovereign nations within a nation.

I mean, U.S. Steel is a company, is a corporation, is a universe, is a world. It's a state. Every manufacturer - the guy who is making foam rubber mattresses out here in Pasadena - is a small empire. He hires 30, 40, 50, 60 people at a great big factory, and he, himself, is a kingdom, and probably thinks of himself as a kingdom. He's willing to support his kingdomhood to the city's kingdomhood, to the state's kingdomhood, to the nation's kingdomhood, and finally to some kind of global kingdomhood. Our problem is getting that all together so that we can get ourselves as ladies of heaven where it's all fun.

The trouble is most everything is unfair. And video, that's why my job is making consciousness expansions; that's why I consider myself a maker of consciousness expansions. I'm trying to expand consciousness. I'm using television and science fiction as the tools to reach the largest numbers of people with things which will enlarge a consciousness by presenting you with something that is bigger than you are. A view of things. Whether philosophically, stylistically, or in the form of some other kind of content involving infinity. The infinitely large, the infinitely small, or some other aspect of life which is cosmic and therefore reminds us that there is more here in the universe going on than we are willing to give it credit for. That we almost always try to tie the ordinary things up, and we try to understand them too quickly, and it is only our most century minds that finally force us to recognize things like the existence of gravity, or the existence of beauty and the information that is beside of the gene, or, in this case, popular culture or science fiction.

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THE MOST BRILLIANTLY IMAGINATIVE
SCIENCE FICTION NOVEL SINCE 2001...
SOON TO BE A MAJOR MOVIE!

Logan's Run



William F. Nolan & George Clayton Johnson

The importance of popular culture; what people do and did 10 years ago, 15 years ago, 20 years ago, 40 years ago -- is very, very important. Our cynical awareness of this through the efforts of science fiction fandom and science fiction conventions is making us more aware. At a certain stage there will be enough awareness that we will reach critical mass. It may be only 5% of the people on this globe all at the same time being awake, but it's not going to take a half of a lot more than that, and at a certain point we're going to reach critical mass and suddenly consciousness is going to crackle every everywhere. Even those people who have been traditionally asleep and unconscious, because traditionally most of us go through every day unconscious.

NOW CAN SUCH A THING HAPPEN IN A WORLD WHERE ASPIRIN ADVERTISERS CAN MISLEAD PEOPLE INTO THINKING THEIR PRODUCT CAN "CURE" ALL SIZES OF HEADACHES, WHEN THEY CAN CURE NO MORE THAN TWO DOZES OF PAIN. OR, IN OTHER COUNTRIES WHERE THERE ARE NO LAWS REGARDING TRUTH IN ADVERTISING, A SODA DRINK COMPANY ADVERTISES THEIR PRODUCT AS BEING MEDICALLY BENEFICIAL.

You're right. You've put your finger on the crux of the difficulty. The situation is, however, that we're reaching a period of enlightenment and a period of exposure that the packagers of these people are now becoming well enough aware, that there's enough disapproval being generated here, that small, but increas-

ingly larger, connections are being made.

I must tell you that every day on the radio or on the television set, I see an example of spreading enlightenment. Remember when Amen Abdul Braxx gave Arab nations out of his affection because they were trying to interfere with his opportunity to be a peace maker? That was heavy news. It is not common to see a person who is, literally to all intents and purposes, a dictator of a vast, vast number of people who live incredibly rich, resource-rich, and have every incentive to stick together in the areas of the OPEC identity - an oil producing nations identity, an Arabian identity - pulling themselves apart for some kind of a global feminism or global understanding or global peace. The fact is every day we're catching another Spino Agnon, and every day some chairman of some vast committee is suddenly resigning, or some change is taking place. Some diseases dies sometimes, and the whole system re-shuffles. I would be curious to know what the hell the Vice President has been doing. Our president promoted as he was going to use this Vice President. Maybe it's the reorganization of the government. Maybe he's laying the groundwork for some of those promises Carter made. Maybe he has been in fact a full partner. Maybe this is what he has been doing.

WHAT DO YOU THINK ABOUT THE EXTENT OF COMIC BOOK-ISHNESS ON TV?

I think that popular culture... I think that when they bring back the Lone Ranger as a big budget piece (as they are doing), Six Gun Grade (and Jack Whelan) are going to spend a fortune and make a big Lone Ranger, and now they're making the big SUPERMAN. I think all those myths should be taken to the underseas of the video. I see nothing wrong with a hundred seasons of Wonder Woman, if they can think of some interesting stories that will let her be Superman or a female version of Superman. The mythology is a little slim -- of Wonder Woman -- it's a little slippy.

WHAT ABOUT VIOLENCE ORIENTED SHOWS LIKE "CHARLIE'S ANGELS" OR "STARSKY AND HUTCH"?

At the moment, it isn't the violence in those things which make them so objectionable, because there is no real violence in there. It's all fake, synthetic, shooting cardboard Indians off cardboard mountains head of stuff. There's a sense in that media as long as there is quality in the presentation.

DID YOU OR BILL MELAN ORIGINATE LOGAN'S RUN?

Bill just claimed to have created Logan, the Sandman, but Bill tends to be a little quacky. I don't understand why he is being so grabby. It was a fifty-fifty collaboration we did it together. We started with nothing but a vague hope we could get something together, and his pretensions that he had the act together in '67 on '63 is utter bullshit. I contributed the word "Sandman". I contributed the palm flower. I mean, if we were to start to decide what elements constitute Logan the Sandman? what is Logan the Sandman? I think that Bill's pretension that he did that is just silly, but I don't understand why he's doing it, because he is a nice guy.

DID YOU WRITE THE BOOK WITH SELLING THE RIGHTS TO BEDROCK PAL AS A MOVIE IN MIND?

Well, we don't have the rights. We sold all the rights to the movies as far as that book to MGM, and I don't think MGM is ready to finance another film. But we did write a script, and we may publish that script because there's no reason we cannot publish it as a screenplay--the original LOGAN'S screenplay for those who might be interested in a script format. And there is no reason why his LOGAN'S WORLD as my JESSICA'S RUN could not be made into a film also. There is a chance that the whole myth might be reassessed, but I think not at the moment. I think that

at the moment it seems to be sort of a dead issue, and that there are too many people in the universe who've seen the TV version and think it's sort of trashy and not very interesting and too easily understood and not very profound. They don't think it has any philosophical depths because they have not gone back to the original book, which was written as a Pop-Op. A piece of Pop-Op popular culture. It was originally designed as a movie idea to begin, and was written for money. When we sat down to write a science fiction story, we set up a bunch of design criteria for what we wanted to achieve, and then we went up into a motel room and stayed there dark near until we had finished. We did it together. We did it as a full collaboration with each of us arguing over every word and killing each other's ideas from the first, the very, very first day, and I just don't understand why Bill has done that. Why in LOGAN'S WORLD he made the claim that he had created Logan the Sandman, 'cause I find that, if you want a one word review of that, bullshit.

WHAT WAS YOUR REACTION TO LOGAN'S WORLD, AND HOW WILL IT FIT INTO JESSICA'S RUN?

We've had a bit. It's a different realities, but so is Tarzan and so is Frankenstein. They're all different realities. ASBOTT AND COSTELLO MEET FRANKENSTEIN is different from the BLOOD OF FRANKENSTEIN which is different from FRANKENSTEIN which is different from BRIDE OF FRANKENSTEIN, and each of them has a different element of myth, and somehow it all comes together in your head. Tarzan the Ape-man, who sometimes has dark hair, and sometimes is drawn by Russ Manning, and sometimes by Bruce Hoptsch, and is sometimes played by Johnny Weissmuller, sometimes it's a radio concept, and sometimes it's a video concept--with Ron Ely--but it's one thing.

WHAT WAS YOUR REACTION TO LOGAN'S WORLD WITH ITS TRADITIONAL PLOT?

I find the book dumb generally--the book LOGAN'S WORLD--I find it dumb. But the chapter called "Brazils" are brilliantly written. Brilliantly free associatively written. I don't think the style of it on the quality of the writing is what makes it dumb, 'cause it's slick and professional. Bill couldn't do anything that wasn't slick and professional. But it is commercial. It's dumb, it has no story line, and at least it's honest up, and it has no underlying philosophy, and it is basically trivial. That would be my conception.

WHAT ARE YOU WORKING ON NEXT?

A series of projects... JESSICA'S RUN, I've written an outline for it... a project called FEATURING, a show called THE MASK OF FORBIDDEN DESIRE, a series called THE GILLES OF SINCE (the pilot is called "Enigma" from the book of the Holy Bible); a book called SIX GREAT TV SCRIPTS for Dell Books; a series that doesn't have a title yet, but basically is another version of THE TWILIGHT ZONE, with three stories: "Dustin's Dream", "The Gum Dancer" and "A Change of Heart". A little short film called POORLY FIT, which I'm making for Forward J. Asherman. A film documentary I'm making about myself called THE SCI-FI FAN. A novella called "The God". A collection called YOUR MENTAL POWERS EXAMINED. A book of scripts and stories written for THE TWILIGHT ZONE. THE FALL OF BABYLON, a movie and book done with Dennis Ehrenstein. A autobiographical novel called ADVENTURES ON THE PLANET EARTH, and I am producing a film based on a novel by A.E. Van Vogt called SLAM!

G-O-G-O

As one can see, George Clayton Johnson is a busy man. In addition to the above mentioned activities, he has run a series of conventions called Claytorgs, done experiments in Futurity, and has been fighting a losing battle against deadlines. He is an intelligent, self-

educated man. Some readers may recognize the title "Dance! with a Quilcher" to be derived from Samuel Coleridge's "Kubla Kahn," a poem which also mentions a domed city with caverns of ice beneath (sound familiar, LOGAN'S RUN fans?), but George denies any conscious influence. If you want to strike up a conversation with George, just walk him about the philosophy behind a deck of playing cards, and sit back for an hour. George's favorite science fiction writer is A.E. Van Vogt, and I wish him luck on SLAN! That's all folks!

Writing Credits - George Clayton Johnson

OCEAN'S 11 - Rochester Prod. - Feature Film - Story George Clayton Johnson and Jack Golden Russell. Screenplay by Henry Joe Brown. Starring Frank Sinatra, Jean Martin, Sammy Davis Jr., Peter Lawford, Angie Dickinson, Joey Bishop, Alka Tamiroff and Cesar Romero. Directed by Lewis Milestone.

"Nothing In The Dark" [THE TWILIGHT ZONE] - Story and Teleplay by George Clayton Johnson. Starring Robert Redford, Gladys Cooper, R.G. Armstrong. Directed by Lamont Johnson.

"Kick The Can" [THE TWILIGHT ZONE] - Story and Teleplay by George Clayton Johnson. Starring Ernest Truex, Russell Collins, John Marley, Hank Patterson, Earle Hodgins, Marjorie Bennett and Lesane Shenadez. Directed by Lamont Johnson.

"A Penny For Your Thoughts" [THE TWILIGHT ZONE] - Story and Teleplay by George Clayton Johnson. Starring Dick York. Directed by James Sheldon.

"Execution" [THE TWILIGHT ZONE] - Story by George Clayton Johnson, Teleplay by Rod Serling. Starring Albert Salmi, Russell Johnson.

"Dealer's Choice" - Published in Rogue Magazine.

"Dance Dancer" Published in The Hilton Cante, Blanche Magazine.

"Eleven: The Hard Way" [ROUTE 66] - Story and Teleplay by George Clayton Johnson. Starring Martin Milner, George Maharis, Walter Matthau and Edward Andrews. Directed by William Graham.

LOGAN'S RUN [Novel by William F. Nolan and George Clayton Johnson] Published by The Dial Press, Dell, Gorg, Victor Gollantz, Science Fiction Book Club, Dornell, and A-S. Bruno B. Zoon.

"Lullaby And Goodnight" - Published in GEMMA.

"Sonn Of Kings And Angels" [MR. NOYAK] - Story and Teleplay by George Clayton Johnson. Starring James Franciscus and Dean Jagger.

"The Birth" - Published in GEMMA.

"The Flame And The Pussycat" [HONEY WEST] - Story and Teleplay by George Clayton Johnson. Starring Anne Francis and John Ericson.

"The Prince Haven" [THE TWILIGHT ZONE] - Story by George Clayton Johnson. Teleplay by Charles Beaumont. Starring Dore Clark and Buddy Ebsen.

"The Boy Who Said No" [THE LAM AND MR. JONES] - Story and Teleplay by George Clayton Johnson. Starring James Whitmore. Directed by David Alexander.

"Take Pen In Hand" - Published in PLAYBOY MAGAZINE. Article by George Clayton Johnson.

"The Men We Love To Hate" - Published by Rogue Magazine.

"The Man Who Brings Back Yesterday" - Published in Lga Angles Magazine. Article by William F. Nolan and George Clayton Johnson.

"The Poolplayer" [THE TWILIGHT ZONE] - Story and Teleplay by George Clayton Johnson. Starring Jack Klugman and Jonathan Winters.

"The Music Kids Make" [KENTUCKY JONES] - Story and Teleplay by George Clayton Johnson. Starring Dennis Weaver, Harry Morgan, Clint Howard.

ICARUS MONTGOLFIER WRIGHT - Format Film - Illustrated by Joseph Mugnaini. Story by Ray Bradbury. Screenplay by Ray Bradbury and George Clayton Johnson. Starring the voices of James Whitmore and Ross Martin.

"All of Us Are Dying" [THE TWILIGHT ZONE] - Story by George Clayton Johnson. Teleplay by Rod Serling. Starring Perry Towles.

"A Bicycle Like A Flame" - Published in Compassion's War's Magazine.

"The Freeway" - Published in MAN AGAINST TOMORROW, from Avon Books.

"The Hornet" - Published in Rogue Magazine and THE FRIENDS IN YOU from Ballantine.

"The Man Trap" [STAR TREK] - Story and Teleplay by George Clayton Johnson. Starring William Shatner, Leonard Nimoy, DeForest Kelley, Jeanne Bal and Alfred Ryder. Directed by Marc Daniels.

"The Demon God" [NINE PU] - Story by George Clayton Johnson. Teleplay by George Clayton Johnson and David Michael Korn. Starring David Carradine, Radames Pera, Phillip Alvi, Brian Tochi, Victor Sen Yung and Richard Greene. Directed by David Carradine.

Updated list of current GCI projects: SLAN (storyline) for feature film; The Nevada Game (a series of TV specials); Old Doc (script pilot); The Devil's Picture-book (a TV movie); Tomorrowland (a feature film depicting a hopeful future); The Independents (a novel with Herbert A. Simmons); "The Edge of the World" (a script with John D.F. Black); a novel called A SERIOUS MIST; and GULFS OF SPACE (an animated film animating the artwork of Morris Scott Sellers).







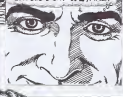
TERRY BAKER SPENDS MOST OF HIS FREE AFTERNOONS AT THE CITY ZOO... AT THE WOLVES' CAGE. HE FEELS A CERTAIN KINSHIP WITH THESE PARTICULAR CREATURES. YES, MR. BAKER IS A WEREWOLF, AND A VERY CONFIDENT ONE AT THE MOMENT. BUT SOON HE WILL FEEL AS NERVOUS AND UNREASY AS A...

CAGED ANIMAL

STORY AND ART BY
KERRY GAMMILL

LOOK AT THEM! SUCH
BEAUTIFUL CREATURES!
SO NOBLE... SO MAGNIFI-
CENT... SO POWERFUL!

BUT I HAVE ONLY RECENTLY
DISCOVERED MY FRIENDS.
JUST HOW POWERFUL YOU, OR
SHOULD I SAY WE, ARE!





WELL, TONIGHT WE'LL POST GUARDS AT VARIOUS LOCATIONS WITHIN THE ZOO JUST TO MAKE SURE. THERE HAVE BEEN TWO OF THESE KILLINGS A MONTH FOR THE PAST FIVE MONTHS, ALL WITHIN A HALF MILE FROM THE ZOO. UNLESS



HOW RIGHT YOU ARE, OFFICER. SINCE I RETURNED FROM EUROPE SIX MONTHS AGO AND TOOK AN APARTMENT ONLY A FEW BLOCKS FROM THE ZOO, I'VE KEPT YOU PRETTY BUSY!



"YES, EUROPE! WHERE I HAD THE MOST INTERESTING VACATION AND THE MOST UNUSUAL HUNTING ACCIDENT OF MY LIFE!"



THAT BEAST ALMOST KILLED ME! IF THIS BITE HAD BEEN JUST A LITTLE DEEPER, I—
WHAA—WHAT'S HAPPENING?!



HIS TORMENT IS OVER, BUT YOURS IS ONLY BEGINNING. BY SURVIVING HIS BITE YOU HAVE INHERITED HIS CURSE. EACH FULL MOON YOU WILL BECOME A WERE-WOLF, WITH ONLY ONE DESIRE—TO KILL! MAY HEAVEN HELP YOU!



I SOON FOUND OUT THAT HE WAS RIGHT, BUT I WAS DETERMINED NOT TO LET IT RUIN MY LIFE. KILLING PEOPLE DOESN'T REALLY BOTHER ME... AS LONG AS I DON'T GET CAUGHT! WITH THE ZOO ANIMALS TO TAKE THE BLAME, I HAVE NOTHING TO WORRY ABOUT!



NOBODY IN THIS COUNTRY TODAY WOULD BELIEVE THAT A WEREWOLF COULD BE WALKING DOWN THE STREET BESIDE HIM.



TO MOST PEOPLE, A WEREWOLF IS THAT BAD GUY THAT KIDS WATCH ON THE SATURDAY AFTERNOON MOVIE, ALWAYS TRYING TO GET SOMEONE TO HELP HIM.



